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ARCHAEOLOGICAL DISCUSSIONS¹

SUMMARIES OF ORIGINAL ARTICLES CHIEFLY IN CURRENT PUBLICATIONS

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GENERAL AND MISCELLANEOUS

The Chronology of the Glacial Ages.—In *Z. Ethn.* XLVI, 1914, pp. 465-477, J. BAYER presents in tabular form, and discusses, the chronology of the diluvial glacial ages.

The Chronology of Prehistoric Man.—In *Z. Ethn.* XLVI, 1914, pp. 205-240 and 241-248, HANS MENZEL discusses, first, the geological development of the earlier post-glacial age in its connection with prehistoric man, and, second, the palaeontological data for the chronology of diluvial man.

Diluvial Art.—In *Z. Ethn.* XLVI, 1914, pp. 829-865 (71 figs.), F. WIEGERS treats of the development of diluvial art with special attention to the representation of the human figure.

Stone Cults.—In *B.S.A.* XXI, sessions 1914-1915; 1915-1916, pp. 62-83, F. W. HASLUCK writes of Stone Cults and Venerated Stones in the Graeco-Turkish Area. The natural stones venerated are sometimes aeroliths, sometimes of fine or unusual material, sometimes naturally pierced. The worked stones are in some cases statues or reliefs, in others inscribed stones. Reverence for such stones still survives, but is not necessarily of long standing in a given instance, nor does it always persist for a long time. Examples of the various classes of stones are cited.

The Year's Work in Oriental Archaeology.—In *J.A.O.S.* XXXVII, 1917, pp. 348-354, S. B. LUCE gives a summary of the results of the excavations that have been carried on by the Metropolitan Museum, Harvard University and the Museum of Fine Arts in Boston, and the University Museum in Philadelphia during the past year, by Professor Borchardt at Tell el-Amarna before the war, and by the Germans in Assyria during the course of the war. There are also notes on discoveries in India, China, and Japan.

South Arabian Proper Names.—The proper names in the South Arabian inscriptions are of peculiar interest because of the light that they throw on early Semitic religion, and also because of their resemblance to proper names

¹ The departments of Archaeological News and Discussions and of Bibliography of Archaeological Books are conducted by Professor BATES, Editor-in-charge, assisted by Professor C. N. BROWN, Miss MARY H. BUCKINGHAM, Dr. T. A. BUENGER, Mr. L. D. CASKEY, Professor HAROLD R. HASTINGS, Professor ELMER T. MERRILL, Professor LEWIS B. PATON, Professor A. S. PEASE, Professor S. B. PLATNER, Professor JOHN C. ROLFE, Dr. JOHN SHAPLEY, Professor A. L. WHEELER and the Editors, especially Professor MARQUAND.

No attempt is made to include in this number of the JOURNAL material published after January 1, 1918.

For an explanation of the abbreviations, see pp. 99-100.

in the Old Testament, and to names of the Amorite period in Babylonia. A common peculiarity of these names is their designation of the deity as *Ab*, "father," *Akh*, "brother," and *Amm*, "uncle," in combination usually with the third person, singular, imperfect of the verb. In *S. Bibl. Arch.* XXXIX, 1917, pp. 99-112, 115-132, W. T. PILTER gives an alphabetic index to all the names that are found in *Corpus Inscriptionum Semiticarum*, V, as far as it is yet published.

The Chained God.—In *R. Arch.*, fifth series, V, 1917, pp. 147-151, MILOJE M. VASSITCH discusses the Serbian proverb "god with legs of wool, but arms of iron," and the Serbian family festival *Slava*, in connection with statuettes which represent a person, no doubt a god, either with his legs wrapped in a sort of bandage or with his extended arms weighted with chains, or both. Such prehistoric statuettes are found in various parts of the Balkan peninsula. Whether the Serbians brought the belief which is indicated by their proverb and their festival from their former habitat, or adopted it from the previous inhabitants of Serbia, is left in doubt.

Horns Ending in Balls on Celtic Representations of Horned Animals.—In *R. Arch.*, fifth series, V, 1917, pp. 124-146, W. DEONNA discusses the balls on the ends of the horns of certain Celtic representations of animals. These animals are the sacred bull, which symbolizes the sun. Balls likewise symbolize the sun, as do also horns. Numerous examples of the combination of several symbols for the same thing in one representation or figure are cited and classified. The curious bronze dodecahedrons of the Gallo-Roman period may have been used in divination or in a game of chance. In either case they may have a religious significance, and the knobs which adorn their angles are perhaps to be classed with the balls on the horns of the animals already discussed.

Thracian Archaeology.—In *R. Arch.*, fifth series, V, 1917, pp. 158-188 (5 figs.), GEORGES SEURE continues his discussion of unknown or little known Thracian monuments and inscriptions (see *A.J.A.* XXI, 1917, p. 206). At Jaouchan-tepe, probably the ancient Kabyle, many stones were found in 1911 or 1912, which belonged to a mausoleum. Two reliefs of equal width (0.31 m.) but unequal height (0.78 and 0.65 m.), representing a priest and a centurion, were at right and left of the doorway. The coffered ceiling was of stone, with rosettes, wreaths, clusters of grapes, and pine cones in the coffers. The Latin inscription reads: *C. Avilius Valens, ex (centurione?), vetranus, Satriae Marciae* | [*co]njugae suae bene merita, et sibi vi(v)us et sapiens tumulum* | *fecit*. The Greek inscription reads: Γ. Ἀουίλιος Οὐ(ά)λης, οὐ(ε)τρανός . . . , ζῶν καὶ φρονῶ[ν] | τὸ μνημεῖον ἐαυτῷ καὶ τῇ συμβίῳ ἐαυτοῦ Σατρία Μαρκία, | βιώσασα σεμνῶς ἔτη κέ | κα[τ]έσκεύασεν. The differences between the two may be due to the official character of the Latin inscription and the fact that only the Greek could be read by the people generally. The exact position and purpose of the individual stones and the linguistic and other peculiarities of the inscriptions are discussed in detail.

The Dictionnaire des Antiquités of Daremberg and Saglio.—In *R. Arch.*, fifth series, V, 1917, pp. 271-281 (portrait), is an appreciative notice by GEORGES LAFAYE of the completion of the great *Dictionnaire des Antiquités* projected by Charles Daremberg and finished by Edmond Saglio and his numerous coadjutors.

A Handbook of the Classical Collection of the Metropolitan Museum.—The Metropolitan Museum of New York has published a handbook of its classical collection compiled by Miss G. M. A. RICHTER. A brief sketch of the periods to which the various antiquities belong and the characteristics of the art of the time precede an account of the more important objects on exhibition. These are usually reproduced in the illustrations, so that the reader cannot fail to understand which are the most interesting of the Museum's possessions of a given period. The *Handbook* covers the ground from prehistoric Greek times to the Gallienic period of Roman art, or from about 3000 B.C. to 268 A.D. [*The Metropolitan Museum of Art. Handbook of the Classical Collection.* By GISELA M. A. RICHTER. New York, 1917, Metropolitan Museum. 276 pp.; 159 figs. 8vo.]

Seljouk Buildings at Konia.—In *B.S.A.* XXI, sessions 1914–1915; 1915–1916, pp. 31–54 (6 pls.; 6 figs.), DOROTHY LAMB describes the Mosque of Sultan Alaeddin, the Energheh Mosque, and the Indjeh Minarelli Medresseh at Konia. Part of the façade of the first mentioned building, and also the mausoleum in it, are earlier than Alaeddin. Probably Kai Kaous built, or at least began, them. Mesopotamian influence is seen at Konia. In the design and structure of the Indjeh Minarelli Medresseh the influence of Armenian miniature painters appears. In an appendix (pp. 55–61; 3 figs.) the vaulting systems of Konia, with their peculiar pendentives, are described.

The Bektashi.—In *B.S.A.* XXI, sessions 1914–1915; 1915–1916, pp. 84–124 (2 pls.; 3 maps), F. W. HASLUCK gives, with citation of authorities and with some description, a list of the Bektashi establishments in Asia Minor, Mesopotamia, Egypt, Constantinople, Turkey in Europe, Greece, Albania, and Austro-Hungary.

Rhythm in Byzantine Music.—In *B.S.A.* XXI, sessions 1914–1915; 1915–1916, pp. 125–147, H. J. W. TILLYARD discusses the rhythmical symbols in written Byzantine music, passes in review the existing theories on the subject, gives rules of transcription from the "Round System," and illustrates his method by examples.

Cambodian Boats of the Eighth and Thirteenth Centuries.—In *R. Arch.*, fifth series, V, 1917, pp. 198–204 (9 figs.), GEORGE GROSLIER finds that the boats of the eighth and thirteenth centuries represented in Cambodian reliefs resemble the long, narrow boats of the present day, with elevated prow and stern. On one relief, from Angkor Thom, a broad vessel like a Chinese junk is represented. These were (and are) for use in deep water, the long boats, each hollowed from a single log, were (and are) used in the shallow streams.

The Cult of the Cross among the Buddhists.—In *R. Hist. Rel.* LXXV, 1917, pp. 1–52 (16 figs.), P. SAINTYVES discusses the cult of the cross among the Buddhists of China, Nepal and Tibet.

EGYPT

The Position of the Fragments of the Palermo Stone.—In *C. R. Acad. Insc.* 1917, pp. 107–115, SEYMOUR DE RICCI points out that the chief difficulty in determining the order of the years in the fragments of the "Palermo Stone" consists in the fact that these years were named for festivals, incidents, etc., and not designated by numbers. For the fifth dynasty the order has been determined with considerable certainty. He argues that the second and

third registers of the *verso* contained accounts of eight years each. The complete width of the stone was about 1.68 m. On the *recto* the second, third, fourth, and fifth registers contained records of 74, 91, 110, and 87 years respectively, beginning with Menes. What is known of the chronology of the reigns of the early kings from other sources confirms the positions given to the fragments by de Ricci.

The End of the Middle Egyptian Empire.—In the course of the year 1911, R. WEILL published in *J. Asiat.* a series of elaborate studies on the period of the Hyksos in Egypt and of their expulsion by a native Egyptian dynasty. In *J. Asiat.* IX, 1917, pp. 1–143, he gathers up all the new material on this subject, and replies to criticisms of his earlier articles, particularly those of E. Meyer in the last edition of his *Geschichte des Altertums*, in which Meyer maintains that the Hyksos were not foreign invaders, but a dynasty of kings of Lower Egypt who attracted numerous Asiatic mercenaries to their service.

The American Excavations at Kerma.—In *R. Arch.*, fifth series, V, 1917, pp. 265–270, is a résumé by EDOUARD NAVILLE of an article by George Reisner (*Z. Aeg. Sp. Alt.* 1915) on the American excavations at Kerma (see *A.J.A.* XVIII, 1914, p. 386; XX, 1916, p. 97). The theories of earlier visitors to the site are mentioned, and it is suggested that Professor Reisner's conclusions in regard to wholesale immolation of slaves at the tombs may need revision.

The Functions of the Pharaonic Vizier.—In *Rend. Acc. Lincei*, XXV, 1916, pp. 923–975, GIULIO FARINA discusses the functions of the Pharaonic "vizier" at the time of the eighteenth dynasty, according to the inscription found in the tomb of Rechmiriê at Thebes.

The Settlement of a Lawsuit by a Deified King.—In *C. R. Acad. Insc.* 1917, pp. 157–165 (fig.), A. MORET discusses an inscription from Abydos now in the museum at Cairo, which refers to a lawsuit in the time of Ramses II. At the top of the stele is shown the boat of Ahmes I carried on the shoulders of eight priests. In front of it the plaintiff, Pasar, priest of Osiris, stands with raised arms. Below are nine lines of hieroglyphs, and in the lower right hand corner the figure of Mesmen, father of Pasar. Another inscription found at Sakkara in 1898 seems to refer to the same case. It appears that in the reign of Ahmes I a certain Nesha received from the king an estate which he bequeathed to his descendants stipulating that it should not be divided. In the reign of Ramses II, two hundred years later, the courts permitted the division; but Pasar, son of Mesmen, appealed the case to the statue of the deified Ahmes as it was being carried in procession and the statue by nodding confirmed his claim to the estate.

The Most Ancient Representation of the 'Ankh.—In *S. Bibl. Arch.* XXXIX, 1917, pp. 87–88 (fig.), G. JÉQUIER, calls attention to a pre-dynastic vase which depicts a man driving cattle, who holds in his right hand an object which is evidently the prototype of the 'ankh, or symbol of life, that is held by gods in later art. This object is not a weapon, nor a mirror, nor a string of sandals, nor a belt, nor a phallic sheath, which the 'ankh has been conjectured to be, but is a talisman of magic herbs which helps to control or to protect the animals.

Maspero's Contributions to the History of Egyptian Religion.—In *R. Hist. Rel.* LXXIV, 1916, pp. 264–310 (fig.), A. MORET summarizes Maspero's contributions to our knowledge of Egyptian religion beginning with a study of certain papyri in the Louvre published in 1871. He discusses them under the

headings, "La théorie magique de la tombe," "Les inscriptions des pyramides de Saqqarah," and "La mythologie et les cosmogonies."

The Ushebtis of the New York Historical Society.—The New York Historical Society has recently mounted and put on exhibition 130 Egyptian ushebtis. The oldest of them dates from the twelfth dynasty; but the collection is especially rich in specimens dating from the Early Empire, or about 1500–1250 B.C. The largest is of limestone twelve inches high, and with it is the small coffin with which it was deposited in the tomb. It dates from about 1390 B.C. Two of the figures (one of bronze) are represented grinding corn. There are four royal pieces, two of Mehit(em)weskheth, grandmother of Sheshonk I, and two of one of the queens named Kerome, of the twenty-second dynasty. A small wooden coffin of the twenty-fifth dynasty contained two ushebtis, a laborer and an overseer. They were embedded in pitch with an inscribed roll and a scarab between them, and had not been disturbed. The late ushebtis are typical specimens. (Mrs. GRANT WILLIAMS, *Quarterly Bulletin* of the New York Historical Society, I, 1918, pp. 91–102; 10 figs.)

Land Reclamation and Irrigation.—The improvement of irrigation in Egypt by the clearing of drainage ditches during the reign of Augustus is discussed by W. L. WESTERMANN in *Cl. Phil.* XII, 1917, pp. 237–243, and dated in the prefecture of Aelius Gallus, probably in the years 27–26 B.C. The same writer (*ibid.* XII, 1917, pp. 426–430) agrees with Bouché-Leclercq in setting 270 B.C. as the probable date for the beginning of land reclamation in the Fayum under the Ptolemies Philadelphus and Euergetes I.

The Aramaic Papyri of Elephantine.—In *A. J. Theol.* XXI, 1917, pp. 411–452, M. SPRENGLING renders an important service to English-speaking students by gathering up all the material that has been published in regard to the Jewish Aramaic papyri of Elephantine, and giving a provisional translation of their contents. The elaborate notes render this article an admirable introduction to the whole literature of the subject.

BABYLONIA AND ASSYRIA

The Cult of Deified Kings.—In *Mus. J.* VIII, 1917, pp. 165–179 (2 figs.), S. L(ANGDON) points out that a considerable number of Sumerian hymns and liturgies to the deified kings of Babylonia have come down to modern times. Three long hymns to Dungi, the second king of the dynasty of Ur and the first to be deified, have been found among the tablets from Nippur. These kings seem to have been to a certain extent identified with Tammuz, the incarnation of productivity, who died and returned to earth annually; and one of the hymns to Dungi tells how he had come to banish the misfortunes which had befallen mankind since the flood put an end to the age of happiness. The hymn was probably sung while the king was still alive; after the overthrow of the dynasty his cult disappeared. The Sumerian liturgies from Nippur in the Museum seem to have been largely composed during the dynasty of Isin. A fine tablet of 160 lines almost all preserved contains a liturgy in six melodies of the cult of Ishme-Dagan. It is modeled after the standard liturgies to the great gods, especially to Innini, in which the services of the weeping mother are replaced by those of the deified king who is regarded as her son and consort. In the first melody of fifty lines it is related how Enlil had ordered the glory of Nippur and then became angry and sent desolation upon it; in the second the divine king appears lamenting human sorrows; in the third the fate of the city is

commented upon and the question asked how soon Enlil will become reconciled; in the fourth melody Ishme-Dagan again appears sorrowing with his people; in the fifth the king intercedes with the earth god; and in the sixth Enlil ends the sorrow of Nippur and sends Ishme-Dagan to bring joy to the people.

Emperor-Worship in Babylonia.—In *J. A. O. S.* XXXVII, 1917, pp. 360–380, S. A. B. MERCER shows that the determinative for “god” is prefixed to the names of old Babylonian kings, not only when they contain names of gods as elements in their composition, but also when they do not contain known divine names. There is some doubt, however, whether the latter class of names may not contain the name of a hitherto unknown deity. Sometimes the determinative for “god” is prefixed to the name of a living king, but more commonly it is used after the death of the monarch. The most that can be said of emperor-worship is that Babylonian kings during their lifetime were honored by being called *dingir* or *ilu*, which may mean no more than “lord” or “king”; and that they were the recipients of memorials and other signs of regard.

The Worship of Tammuz.—In *J. Bibl. Lit.* XXXVI, 1917, pp. 100–111, J. P. PETERS throws light upon the primitive meaning of the Tammuz-cult from personal observation of the climate of Babylonia. Properly speaking the Sumerian Tammuz-cult belonged to the month Tammuz, the fourth month, or June. When the rivers had embraced and covered the lands and were fertilizing it, then was the month of Tammuz, the true son of the great deep. But he was thought of first, not as vegetation being born, but being buried. He was the one placed in a box beneath the water, the grain buried beneath the ground, dead and to be lamented. The people of Babylonia at the present time plant their gardens of vegetables in the mud left behind as the waters recede. This is the origin of the Tammuz-gardens in the later ritual. Apparently from the earliest times the Tammuz who was lamented as dead was likewise rejoiced for as one who rose again, but this is not so clear, or at what interval the rejoicing occurred.

New Babylonian Material Concerning Creation and Paradise.—In *A. J. Theol.* XXI, 1917, pp. 571–597, G. A. BARTON gives a survey of previously known Babylonian accounts of creation, and then takes up the newer material recently discovered in the Nippur collection of the University of Pennsylvania, and attempts better translations. These tablets prove that at Nippur there existed in the third millennium B.C. a cycle of creation-myths. Still others, or more complete versions of them, may come to light any day. While the one discovered by Poebel seems to have been an earlier and briefer form of myths circulated in later centuries, the other two introduce us to ideas hitherto unknown to Babylonian scholars. They are genuine bits of Babylonian folklore.

A New Babylonian Account of the Creation of Man.—In the *Proceedings of the American Philosophical Society*, LVI, 1917, pp. 275–280, GEORGE A. BARTON publishes with brief comments a transliteration and translation of part of an account of the creation of man and the beginnings of agriculture and civilization. The text is on a tablet from Nippur, now in the University Museum at Philadelphia. A more elaborate publication will appear in a volume to be entitled *Miscellaneous Religious Texts*, which the writer is preparing for the University Museum.

A Tablet Relating to the Interpretation of Dreams.—In *Mus. J.* VIII, 1917, pp. 116–122 (2 figs.), S. L(ANGDON) discusses a tablet of eighty-six lines in

almost perfect condition in the Museum of the University of Pennsylvania. It dates from the fifteenth century B.C. and is the earliest known Babylonian work on the interpretation of dreams. What will happen as a result of different kinds of dreams is specifically stated. It is clear from the tablet that the Babylonian diviners had already adopted most of the principles found in the later works of the same character in the library of Asurbanipal.

The Name Israel on an Old Babylonian Cylinder.—In *Rev. Assyr.* XIII, 1916, p. 6 (fig.), V. SCHEIL describes a cylinder-seal of the period of the first kings of the dynasty of Agade which bears the name of *Is-re-il*, son of *Riš-Zuni*. There is no difficulty in equating this with the Hebrew name Israel, inasmuch as the names Abraham, Ishmael, Jacob-el, and Joseph-el, have already been found among the Amorite settlers in Babylonia.

Tiglath-Pileser I and His Wars.—In *J.A.O.S.* XXXVII, 1917, pp. 169-185, A. T. OLMSTEAD endeavors, on the basis of a fresh study of the cuneiform sources, to interpret the wars of Tiglath-Pileser I in the light of the broader considerations of a political nature, and to study their topography. In the latter field he incorporates investigations made in connection with the Cornell Expedition, which in 1908 visited many of the sites here discussed.

PALESTINE AND SYRIA

The Ancient Hebrew Holy Days.—In *J.A.O.S.* XXXVII, 1917, pp. 209-223, K. KOHLER subjects the sacred seasons of ancient Israel to a fresh investigation. He concludes that in pre-prophetic times the Sabbaths coincided with the four phases of the moon, as in the ancient Babylonian hemerologies. The month was divided into four lunar weeks, each ending with the Sabbath; and these twenty-eight days were followed by two days of New Moon, making thirty days altogether. In the Decalogue of *Deut.* v and *Ex.* xx the Sabbath is first transformed from a lunar holy day into a day of Jehovah, and is made to come every seven days independently of the moon's phases. As late as *Deuteronomy* Passover was celebrated on "the New Moon of the Ripening Crops." The change from the New Moon to the Full Moon is first enacted in *Ezek.* 45:21. The name Feast of Tabernacles, or Feast of Booths, is not derived from the booths in which the people dwelt during harvest, but from the booths that the pilgrims constructed for themselves when they went up to the annual festival.

Origin of the Feast of Unleavened Bread.—In *A. J. Theol.* XXI, 1917, pp. 275-293, J. MORGENSTERN claims that *Maṣṣôth*, or Unleavened Bread, was originally a Canaanite agricultural festival in honor of Astarte and Tammuz. The unleavened cakes were the last remnants of the old harvest that must be ritually consumed before any of the new harvest could be eaten. Fasting and putting away of leaven served the same purpose of absolutely disposing of the old grain, before the first sheaf of new grain was reaped and offered to the deity, and the new crop was eaten. Similar ceremonies are found among primitive peoples in all parts of the world. The unleavened cakes themselves were a religious survival of the most primitive way of preparing bread.

The Origin of the Semitic Alphabet.—In *J.E.A.* III, 1916, pp. 1-16 (5 pls.) and 17-21, A. H. GARDINER and A. E. COWLEY make a fresh attempt to read the unknown characters found in the Egyptian Temple at Serābit el-Khādim in the Sinaitic Peninsula, which date from about 1500 B.C. Four

of these characters they conjecture are the Semitic letters *B'LT* and are to be read *ba'alat*, "goddess." On this basis they identify other characters, and read a dozen or more words. On this doubtful foundation they rebuild the old theory of the Egyptian origin of the Semitic alphabet, and regard these Sinaitic characters as "the long-sought proto-Semitic script." See also S. A. Cook, in *Pal. Ex. Fund*, XLIX, 1917, pp. 190-192.

ASIA MINOR

Some Problems of the Troad.—In B.S.A. XXI, sessions 1914-1915; 1915-1916, pp. 16-30, WALTER LEAF fixes the site of Palaiskepsis "at or near the modern village of Koyun-eli." In the pseudo-Herodotean *Life of Homer* (c. 20; Allen's *Homer*, v, 205) is a prophecy put into the mouth of Homer, which refers to the Great Pine (Καλή Πεύκη). Evidently the Troad wishes to surpass the Stone Pine (Πίτυς) of Erythrae by its still more famous πεύκη Andeira was clearly near the mines which are still to be seen on the Deli-tepe and the Karaman-tepe east of Kebrene, between Skepsis and Gargara. In the plain of Aivajik are ruins which suit perfectly for Pionia or Pioniai (Strabo, XIII, I, 56). In two other passages (*ibid.* 65 and 67) Strabo mentions another Andeira sixty stades from Thebe. Pliny (*N. H.* V, 32) mentions a Pioniae in Teuthrania, and Pausanias (IX, 18, 4) also mentions Pioniai in Mysia. Either Strabo blundered, or Pausanias and Pliny are wrong, or there were actually two pairs of Andeira and Pioniai. Modern writers to the contrary notwithstanding, Strabo (XIII, 1, 56) may be describing the distillation of metallic zinc at Andeira. The site of Hamixitos is at Baba Kalessi, not at Ak Liman.

The Language of the Hittites.—In *C. R. Acad. Insc.* 1917, pp. 119-124, F. CUMONT calls attention to the work of decipherment of the Hittite tablets in cuneiform characters found by Winckler at Boghazkeui. Since Winckler's death in 1913 Hrozný of Vienna has studied them with important results (*Mitt. Or. Ges.* LVI, 1915). The language proves to be Indo-European and to belong to the western branch which includes the Greek, Italic, Germanic, and Tokharian languages. Its nearest relative appears to be Latin. He declines the present participle of the verb "to give" thus:

Nom. <i>da-an(za)</i>	Latin, <i>dans</i>
Gen. <i>da-an-daš</i>	" <i>dantis</i>
Dat. <i>da-an-ti</i>	" <i>danti</i>
Acc. <i>da-an-dan</i>	" <i>dantem</i>
Abl. <i>da-an-tet/d</i>	" <i>dante(d)</i>

The present indicative of the verb "to do" is thus conjugated:

<i>i-ia-mi</i>	Cf. Greek, <i>τιθημι</i>
<i>i-ia-si</i>	" <i>τιθης</i>
<i>i-ia-zi</i>	" <i>τιθησι</i>
<i>i-ia-u-e-ni</i>	" <i>τιθεμεν</i>
<i>i-ia-at-te-ni</i>	" <i>τιθετε</i>
<i>i-ia-an-zi</i>	" <i>τιθεασι</i>

He also compares *uga* or *ug* = *ego*; *kuiš* = *quis*; *kuwabi* = *ubi*; *kuiš kuiš* = *quisquis*; *kuiški* = *quidque*; *kuwatka* = *quodque*; *a-ap-pa* = *ἀπό*; *pa-ra-a* = *παρά*, etc. See

also J. H. MOULTON, *Exp. Times*, XXVIII, 1916, pp. 106-109, and S. A. COOK, *Pal. Ex. Fund*, XLIX, 1917, pp. 187-189.

The Lydian-Aramaic Bilingual Inscription from Sardis.—The first part of a somewhat detailed discussion of the important bilingual inscription found at Sardis by the American expedition, is published in *J.H.S.* XXXVII, 1917, pp. 77-87. The writer, S. A. COOK, approaching the question from the Semitic side, finds himself unable to accept the views of E. LITTMANN in the official publication (*Sardis*, Vol. I, pt. 1) that the Aramaic version, being in a language not used at Sardis, is an awkward literal translation of the Lydian original. On the contrary, although the Lydian is still only obscurely understood, there seems to be considerable divergence between the two versions, and there is abundant biblical and epigraphic evidence that at this time (the fifth or early fourth century B.C.) the Jews were already settled in outlying parts of the Persian empire, including Sepharad (Sardis), and the commercial importance of the capital of Lydia would necessitate the common use there of the *lingua franca* of the empire, which was Aramaic for the inland districts, as it was Phoenician on the sea coast.

GREECE

ARCHITECTURE

The Sixth-Century Artemisium at Ephesus.—In *J.H.S.* XXXVII, 1917, pp. 1-16 (15 figs.), W. R. LETHABY discusses the sculpture and architecture of the earlier temple of Artemis at Ephesus, the fragments of which are in the British Museum, and makes some criticism of the official publication by the Museum. The sculptured lower drums of the columns correspond to a sculptured frieze on the lower courses of the wall and the antae. This feature, which occurs in a long series of monuments in Asia Minor culminating in the great altar of Pergamon, is of Asiatic, probably Hittite, origin, the slabs of stone having served originally to protect the soft brick of the walls. At Ephesus the antae are made to rest upon standing bulls, like the portal guardians of Mesopotamian palaces. The background of the sculptured drums slants back more rapidly than the rest of the column but formed a continuous line with it, separated only by a narrow moulding. There was no frieze at the upper part of the walls, but a high marble gutter-front or parapet, which hid the tiled roofs, had very fine lion-mouth openings and groups of figures in relief between and above them. This feature is a development from the earlier use of terra-cotta facings. The fragments suggest as subjects the adventures of Heracles, Amazons, an assembly of seated divinities, and scenes from the Trojan War very much like those on the Treasury of the Cnidians at Delphi. At the corners may have been pairs of protecting gorgons, half-kneeling and with four wings, like those at Didyma. Possibly a Milesian sculptor did this work. All these parts were brilliantly colored with red and blue paint, gilding, etc. The naos of the temple was probably an open court, surrounded by walls which were just alike inside and out, and containing the covered shrine for the cult statue and the great altar in front of it. The very ancient statue, of cedar wood covered with gold plates, which was said to have fallen from heaven, was a tall, rude figure standing between two animals. The worship of the great nature-goddess on this site was probably founded by the Hittites

in the early days when the kingdom of Lydia was a part of their empire. Here would have been the western terminus of their great royal road, which led through Sardis and Asia Minor easterly to Mesopotamia, and over which the art and civilization of Babylonia were brought to Greece. Hittite influence is seen in many details of Ionic art, such as the volute capital, which may have been first used on free-standing columns like the Naxian monument at Delphi. The subjects of the sculptured column drums of the later, Hellenistic temple, some of which seem to be prototypes of Christian art motives like the Adoration of the Magi, suggest that the Artemisium at Ephesus was the Temple of the Nativity of Artemis.

The Origin of Caryatides.—In *R. Arch.*, fifth series, V, 1917, pp. 1-67 (2 pls.; 6 figs.), THÉOPHILE HOMOLLE discusses the origin of Caryatides and of the name. Beginning with the story told by Vitruvius, he shows that the "medism" and punishment of the people of Caryae at the time of the Persian invasion is impossible; but the story is probably based on occurrences of 368 and 367 B.C., when Caryae was conquered by the Spartans. The worship of Artemis Caryatis included dancing by maidens, and such maidens might well be called Caryatides. The Caryatides of Praxiteles (Pliny, *N. H.* XXXVI, 23) were probably such dancing girls. After the defeat of the men of Caryae the Spartans probably erected a monument of their victory and a natural form for this would be a group of Caryatides. Perhaps the column at Delphi crowned by a group of dancing maidens above an acanthus which served as a pedestal for them and the tripod which rose above them may be a replica of this monument, and this itself may have been the work of Praxiteles. The extension of the name Caryatides to female figures serving as architectural supports may be due to the fame of this group and to the fact that the general attitude of such supports resembles, especially in the upper part, the attitude of the maidens of this group.

SCULPTURE

An Early Attic Relief.—The upper left hand quarter of a stele of white Attic marble has recently been found at Cottenham, near Cambridge, England. It bears an archaic relief of an ephebus with his horse. The upper part of the two figures is shown facing the left. The horse throws his head up as if rearing and the youth, standing beside him, throws his weight backward to restrain him by means of the bridle now missing. The shoulders are in front view, the head in profile, and all the forms are those of the archaic period. A comparison of the head of the horse with similar heads on a series of vases of the sixth and fifth centuries shows the closest resemblance to be in the work of Onesimus, at about 485 B.C. If this approximate date is accepted for the relief, it is one of the finest monuments to the heroes of Marathon. The rest of the composition may be supplied from the archaizing relief found by Gavin Hamilton in the Villa of Hadrian in 1769 and now in the British Museum. Here the left hand of the youth is swung backward and upward holding a short stick and a small hound occupies the space behind the legs of the horse. A short cloak fastened around the neck of the ephebus blows out horizontally backward. The somewhat meaningless gesture of the left hand may be explained by the still more archaic type of Heracles taming the horses of Diomed, as shown on a metope of the temple of Zeus at Olympia.

Here the figures face the other way, the bridle is held in Heracles's left hand and his right hand brandishes his club. This design may have become reversed by being used as an intaglio on a die or seal. (A. B. COOK, *J. H. S.* XXXVII, 1917, pp. 116-125; pl.; 12 figs.)

The Boston Counterpart of the Ludovisi "Throne."—Additional considerations in favor of the authenticity of the Boston relief are presented by G. W. ELDERKIN in *Art in America*, V, 1917, pp. 276-288 (4 figs.). Studniczka's interpretation of the reliefs is followed, and it is suggested that the figure of Adonis is twice represented in the scales in order to show that he is claimed by both goddesses; so the Palladium is duplicated by Hiero on the vase representing the dispute of Odysseus and Diomedes. The Boston relief is thoroughly Hellenic in its emphasis upon the right side as lucky. The subjects on the two "thrones" correspond to those in the pediments of the Parthenon. In one is the birth of the goddess (Athena and Aphrodite); in the other her triumph over a rival divinity (Poseidon and Persephone). Numerous minor coincidences with Greek art of about 475 B.C. are cited, and the conclusion reached that it is very unlikely that a modern forger could have combined into an harmonious whole such diverse antique features.

The Followers of Praxiteles.—In *B.S.A.* XXI, sessions 1914-1915; 1915-1916, pp. 1-9 (5 pls.), is an article, originally a lecture, by the late GUY DICKINS, on the followers of Praxiteles. These followers fall into two classes, one of which developed the impressionism, the vagueness or *morbidetza* of Praxiteles, while the other developed his realism and also vulgarized it. The first class had its chief seat at Alexandria, where Bryaxis was probably its leading member, the other had its chief seat at Pergamon, with the sons of Praxiteles as its chief exponents. The Sarapis of Bryaxis shows the *morbidetza* of the Praxitelean Hermes further developed. The "Eubouleus" of Eleusis may be a work of the old age of Bryaxis. The Leaconfield head may, perhaps, be by Praxiteles. The Psyche of Capua shows similar qualities. The head from Chios, in Boston, cannot be by Praxiteles, but shows the qualities of the work of his Alexandrian followers, as does the Sieglin head of Alexander. The numerous "Praxitelean" Aphrodites and the like show the somewhat vulgar realism of the Pergamene followers of Praxiteles. To an eclectic school in Asia Minor, which combined the characteristics of the work of Praxiteles with those of the work of Scopas, such statues as the Niobe group, the Demeter of Cnidos, and the bronze from Anticythera are ascribed. The Mantinean base was not by the great Praxiteles, but probably by his grandson and namesake. A recently found inscription of the latter part of the fourth century notes the institution of a cult of Leto, probably in, or just after, 303 B.C. Pausanias, II, 21, 8, mentions a temple of Leto with a statue, by Praxiteles, of Leto accompanied by Chloris. This must be by the younger Praxiteles, to whom it is then easy to ascribe other statues of Leto. The drapery and the hair of the figures on the Mantinean base remind one of works of the end, rather than the beginning, of the fourth century.

Mount Helicon Personified.—In *Atene e Roma*, XVIII, 1915, pp. 138-141 (4 figs.), B. PACE argues that the head with bristling beard and disheveled hair on a relief found in the sanctuary of the Muses at Thespieae in 1889 and now in the National Museum at Athens represents Mount Helicon. There are references in the literature to mountains as old men.

A Fragment of an Ivory Statue.—Referring to the publication by C. Albizzati in the preceding issue of *J.H.S.* (XXXVI, pp. 373 ff.; cf. *A.J.A.* XXI, 1917, p. 455) of an ivory mask in the Vatican, W. R. LETHABY, *ibid.* XXXVII, 1917, pp. 17–18 (fig.), publishes as further illustration of the chryselephantine technique, a similar, but somewhat inferior, ivory that is in the British Museum. It is from a statuette and shows the middle portion of the face, with square surfaces at the bottom and sides to which the pieces for chin and cheeks were fitted. There was an overhang of some other material at the top and the empty eye sockets had eyes set in. It probably belonged to an archaistic work made in Alexandria for the Roman market.

VASES AND PAINTING

The Labors of Heracles on Vases in Philadelphia.—The Museum of the University of Pennsylvania has recently acquired a fine black-figured amphora upon one side of which Heracles is represented fighting with two Amazons, and upon the other two warriors attacking an Amazon. In connection with this vase S. B. L(ΥCΕ) collects the other illustrations of the labors of Heracles in the Museum (*Mus. J.* VIII, 1917, pp. 145–155; 11 figs.). They are: (2) Heracles in combat with two Amazons on a black-figured amphora. (3) Heracles in combat with an Amazon on a fragment of a black-figured eye cylix. (4) Heracles and the Cretan bull on a fragment of a black-figured eye cylix. (5) Heracles and the boar on fragments of an Attic black-figured amphora. Heracles and the Nemean lion (6) on a crude black-figured amphora; (7) on a black-figured column crater; (8) on a black-figured hydria; (9) on a black-figured panel amphora; (10) on a black-figured amphora from Corneto. In addition (11) the apotheosis of Heracles appears on a black-figured hydria; and (12) the marriage of Heracles and Hebe on a late red-figured pyxis.

Apelles and Alexander's Horse.—In *R. Arch.*, fifth series, V, 1917, pp. 189–197, SALOMON REINACH discusses a passage in the *Varia Historia* of Aelian (II, 3). Alexander inspected his equestrian portrait by Apelles and did not praise it as it deserved. His horse was brought in and neighed at the sight of the painted horse, whereupon Apelles said “Ο King, ἀλλ’ ὁ γε ἵππος εὐκίε σου γραφικώτερος εἶναι κατὰ πολύ.” This is generally rendered “your horse seems to be a much better judge of painting than you.” Really it means “your horse (in the picture) seems to be much better depicted than you.” This translation was given by Coelius Rhodiginus in 1516 and Erasmus in 1531. Bayle (in 1695) and Jan Six (in 1908) recognized that the two paintings of Aphrodite by Apelles mentioned by Pliny (XXXV, 91 and 92) are identical.

INSCRIPTIONS

The Locrian Maidens.—In *B.S.A.* XXI, sessions 1914–1915; 1915–1916, pp. 148–154, WALTER LEAF discusses the inscription published by Wilhelm (*Jh. Oest. Arch. I.* XIV, 1911, issued in 1913) and discussed by A. Reinach (*R. Hist. Rel.* LXIX, 1914, pp. 12–54). It was found in 1896 in western Locris, near the site of Tolophon, on the Corinthian Gulf. Contrary to the opinions of the previous writers, the inscription is found to record the end of the curse upon the descendants of the Oilian Ajax. No longer are two maidens to be sent annually for a year of penal servitude at Troy, and the Aiantioi

are no longer to be outlaws. The details of the arrangements made are for the most part clear, but some of them are lost, owing to the fragmentary nature of the inscription. The new word *ἐπιδικεῖν* may be equivalent to *ἐπιδικάζεσθαι*.

Propitiatory Inscriptions.—In *B.S.A.* XXI, sessions 1914–1915; 1915–1916, pp. 169–183 (pl.), W. H. BUCKLER publishes six Lydian propitiatory or confessional inscriptions. The first was copied at Kula in 1914. It is on a stele of grey marble. The others are already published as follows: *J.H.S.* IV, 1883, p. 385, No. 7; *R. Ét. Gr.* XIV, 1901, p. 101, No. 4; *Μουσείον*, 1886, pp. 84 f., No. *φοῖ*; LeBas-Waddington, 1764 b; *Ath. Mitt.* XXIX, 1904, p. 318. The new inscription reads: Διεί Σαβαζίω καὶ Μη|τρει Εἴττα Διοκλή|ς Τροφίμου· ἐπεὶ ἐπεί|ασα περιστερὰς τῶν θεῶν ἐκολάσθη|ς τοὺς ὀφθαλμοὺς καὶ| ἐνέγραψα τὴν ἀρετὴν. Above the text is a panel, on which are represented a pair of eyes and below these a pair of pigeons in low relief. The republication of the other inscriptions is accompanied by notes on their text and contents.

An Inscription from Elaeus.—In *C. R. Acad. Insc.* 1917, pp. 29–30, T. REINACH points out that the Attalus referred to in an inscription found on Gallipoli by Sergt. Major R. S. Jones, an English officer who was afterwards killed (*Classical Quarterly*, 1917, pp. 2 f.) refers to Attalus II, king of Pergamum 159–138 B.C., and that the town which honored the king was Elaeus.

Inscriptions at Petworth House.—In *B.S.A.* XXI, sessions 1914–1915; 1915–1916, pp. 155–168 (pl.), C. A. HUTTON republishes, with notes and remarks, the inscriptions *I. G.* II, 5, 477 d (*Ath. Mitt.* VIII, pp. 57 ff.), and Loewy, *Inscr. Griech. Bildhauer*, 517. The latter is declared to be genuine, and the date assigned is the first century B.C.

A Popular Title in a Delphian Inscription.—In a decree of the Roman Senate of 112 B.C. found at Delphi, C. Cornelius Sisenna is called *στρατηγός ἢ ἀνθύπατος*. In *R. Ét. Anc.* XIX, 1917, pp. 157–163, M. HOLLEAUX points out that this expression is due to a desire to give his popular, as well as his official title, *i.e.* the Greeks called him *στρατηγός*, but he was really *ἀνθύπατος*.

COINS

Coinage of Chios.—In *Num. Chron.* 1916, pp. 281–355 (2 pls.), J. MAVROGORDATO continues his classification of the coinage of Chios, covering in this third article the two periods from 334 to 190 and from 190 to 88 B.C. The years from 334 to 301 are practically a blank as far as coinage is concerned, but, though Chios disappears from written history for the best part of a century after the death of Antigonus and the passing of his realm into the hands of the Ptolemies, the author differs from some other numismatists in assigning a considerable number of Chian coins to this period, known to be one of great prosperity in the Aegean. The later period is especially rich in magistrates' names.

Hephaestus-Vulcanus on Ancient Coins.—In *R. Ital. Num.* XXX, 1917, pp. 11–70 (2 pls.), LORENZINA CESANO treats of the myth of Hephaestus-Vulcanus, of the depiction of the deity in various forms of plastic art, and then of the character of his representations on Greek and Roman coins.

Diseases of Coins.—Under the title 'Diseases of Coins' FRANCESCO ROCCHI describes the physical and chemical deterioration of surface and substance suffered by ancient bronze coins, and promises further articles on the maladies of coins in silver, lead, and tin (*R. Ital. Num.* XXX, 1917, pp. 173–189; figs.).

GENERAL AND MISCELLANEOUS

Aegean Archaeology.—The results obtained during the last fifteen years in the study of the prehistoric races and chronology of the Aegean basin are reviewed (with a chronological table) by A. E. R. BOAK in *Classical Journal*, XIII, 1917, pp. 25–36.

Archaeology in 1916.—In *Classical Journal*, XIII, 1917, pp. 186–192, G. H. CHASE summarizes the principal archaeological discoveries reported for the year 1916.

The Excavations at Gortyna.—In *Atene e Roma*, XVIII, 1915, pp. 49–68 (12 figs.), L. PERNIER publishes a general account of the results obtained by Italian archaeologists in their excavations at Gortyna.

The Cypriote Aphrodite.—In *R. Hist. Rel.* LXXIII, 1916, pp. 245–258 (4 figs.), R. DUSSAUD points out that the attributes of the Cypriote Aphrodite are the necklace and the crown. These are to be seen on the primitive flat figurines of the goddess from Cyprus dating from the third millennium B.C., and they continue in use down into Hellenistic times. The worship of Aphrodite is neither Semitic nor Greek in origin. She was a primitive mother goddess whose worship was influenced by many local rites, especially those in Cyprus. The Phoenician influence in her worship did not antedate the first millennium B.C. The story of her birth from the sea was probably derived from the ancient oriental custom of cleansing the statues of divinities in the sea in the spring.

Winckelmann's Career.—In *Brooklyn Museum Quarterly*, IV, 1917, pp. 140–165, W. H. G(OODYEAR) publishes under the title 'Winckelmann's Place in Modern History' a general account of Winckelmann's career based upon Justi's *Winckelmann, sein Leben, seine Werke und seine Zeitgenossen*. Another account based upon the same work is published by W. W. HYDE in the *Monist*, January, 1918, pp. 77–123 (portrait).

The Site of Olynthus.—In *B.S.A.* XXI, sessions 1914–1915; 1915–1916, pp. 11–15 (2 sketch maps), A. J. B. WACE places the site of Olynthus on the left bank of the Resitnikia river, opposite Myriophyton, and that of Mekyberna at Molivopyrgos.

The Maps in Ptolemy's Geography.—In *J.H.S.* XXXVII, 1917, pp. 62–76, L. O. T. TUDEER discusses the origin of the maps found in thirteen of the manuscripts of Ptolemy. They are all ancient, but some of them are evidently not Ptolemy's. The twenty-seven maps in the Latin translation which appear in the first printed editions are different from and later than those in the Greek manuscripts.

An Homeric Recipe.—The Homeric operation of mincing the portions of meat not suitable for roasting whole and preparing them skillfully for roasting over the coals on a spit (μιστυλλον τ' ἄρα τ' ἄλλα καὶ ἀμφ' ὀβέλοισιν ξείραν) which is described ten times in the Iliad and Odyssey, is still practised in Morocco, where it was observed in 1916 by Dr. F. Blanchod, a Swiss physician sent there to visit prison camps. It is described in some detail by J. KESER in *J.H.S.* XXXVII, 1917, pp. 59–61.

The Greek Papyrus Protocol.—The perpendicular script, usually quite illegible, used in the official mark or protocol (τὸ καλούμενον πρωτόκολλον) at the head of a roll of papyrus in Byzantine times, when the manufacture was a government monopoly, is replaced in at least one instance by a fairly legible cur-

sive. This is in No. 67316 of the Greek Byzantine papyri at Cairo, published in Vol. III of Maspero's *Catalogue*. The text is commented on by H. I. BELL in *J.H.S.* XXXVII, 1917, pp. 56-58. The perpendicular script was still copied as a meaningless formula or adjunct in Arabic times, when the heading itself had been transformed into the Mohammedan confession of faith in Arabic and Greek.

ITALY

ARCHITECTURE

The Round Buildings on the Column of Marcus Aurelius.—In *Z. Ethn.* XLVII, 1915, pp. 75-91 (30 figs.), R. MIELKE undertakes to show that there is nothing peculiarly "Germanic" about the supposedly German round buildings represented on the Column of Marcus Aurelius. Such primitive structures were common in Italy and the artists intended simply to represent the barbarian primitiveness of Germany.

The Temple of Antoninus and Faustina.—In *Mon. Ant.* XXIII, 1916, cols. 947-974 (3 pls.; 8 figs.), A. BARTOLI publishes an outline history of the temple of Antoninus and Faustina recording the different events in chronological order from the time of its dedication in 141 to the year 1899. He also summarizes the results of studies made of the building by Antonio da Sangallo the elder, Fra Giocondo, Baldassarre Peruzzi, Antonio da Sangallo the younger, G. B. da Sangallo, and G. A. Dosio, and shows how far they are useful for a correct understanding of the structure. He gives restorations of the ground plan, the tympanum, and the side elevation, based partly upon the actual remains and partly upon drawings and notes preserved from the sixteenth century.

The Four Small Temples of Ostia.—In *Mon. Ant.* XXIII, 1916, cols. 441-483 (3 pls.; 23 figs.), R. PARIBENI discusses the four small temples standing side by side on a single podium near the house of L. Apuleius Marcellus at Ostia. They have the form of the *templum in antis*. One is identified by an inscription as a temple of Venus, and the others were probably dedicated to Ceres, Fortuna, and Spes. The earliest of the four seems to date from the second century B.C. and all were apparently restored in the second century A.D. Several inscribed Rhodian amphora handles were brought to light as well as some pieces of terra-cotta relief representing lions' heads, etc.

The Ostian House.—In *Mon. Ant.* XXIII, 1916, cols. 541-608 (6 pls.; 16 figs.), G. CALZA discusses the type of house common at Ostia and shows that the *insula* was the form preferred. This had windows facing the street and often balconies. It differs completely from the Pompeian house with its court.

Basilicae in the Roman Theatre.—At the ends of the Roman stage were two large rooms which served as *foyers*. The technical names for these have not been known, but in *B. Soc. Ant. Fr.* 1916, pp. 235-237, A. HÉRON DE VILLEFOSSE shows by an inscription from Dougga that they were probably called *basilicae*. Furthermore *basilica* was probably a name which might be given to any large hall.

Roman Baths near Viterbo.—In *Boll. Arte*, XI, 1917, pp. 155-170 (pl.; 25 figs.), C. ZEI gives an account of sixteen Roman baths of which remains are extant near Viterbo. Illustrations taken from photographs accompany the article.

SCULPTURE

The Etruscan Sarcophagus of Torre San Severo.—In *Mon. Ant.* XXIV, 1917, cols. 5–118 (4 colored pls.; 55 figs.), E. GALLI publishes a remarkable



FIGURE 1.—THE SACRIFICE OF POLYXENA.

Etruscan sarcophagus found at Torre San Severo, in the commune of Orvieto, in 1912. Above ground there was no indication of the tomb, which consists of



FIGURE 2.—ODYSSEUS IN HADES.

a large chamber nearly square (4.90 m. by 4.55 m.) entered by a dromos and with a small room at the further end. The sarcophagus was in the large room. Vases, whole or fragmentary, of various kinds dating from the latter part of the third century B.C. were found, and pieces of bronze and iron. The sarcophagus has reliefs on sides and ends, and on both ends of the cover, all of which retain more or less of their painted decoration. On one of the long sides is repre-

sented the sacrifice of Trojan prisoners at the tomb of Patroclus. One lies dead, a second youth seated on the ground is being slaughtered, while two others are being brought in. Three spectators look on, one perhaps being the spirit of the dead Patroclus. To the right and left of this scene are winged female demons. The relief on the other long side represents the sacrifice of Polyxena at the tomb of Achilles in the presence of eight male figures (Fig. 1). At either end of this scene are winged female demons. The colors are much better preserved on this side, particularly the red of the garments. On one of the ends Odysseus, sword in hand, is threatening Circe, while two of his men with human bodies and heads of animals stand by. On the other end Odysseus is sacrificing the ram to call up from Hades the shade of Tiresias (Fig. 2). To the right are two male figures. Above the head of the ram, enclosed in an oblong frame, is shown a diminutive boat with tropical plants and birds. On each end of the cover is a male head, bearded and horned, on either side of which are reclining figures. On the long sides of the cover is a band of ornament consisting of large and small wheels. The writer thinks that these reliefs are to be traced back to Attic paintings of the fifth century. See also the same writer in *Art and Archaeology*, VI, 1917, pp. 229-234; 4 figs.

VASES AND PAINTING

A Neolithic Vase from Catania.—In *Rend. Acc. Lincei*, XXV, 1916, pp. 133-157 (2 figs.), I. CAFICI, in connection with a neolithic vase, found in the vicinity of Catania, discusses the prehistoric civilization of Sicily. The vase is adorned with two bands of scratched zig-zag lines. It is of flattened spherical shape with wide mouth and two knob-like handles.

Etruscan Painted Sarcophagi.—In the *Anthropological Series* of the Field Museum of Chicago, Vol. VI, No. 4, 1917 (Publication 195), pp. 63-67 (9 pls.), F. B. TARBELL publishes three painted Etruscan sarcophagi in Chicago which were probably found at Toscanella, the ancient Toscana. They were hewn out of a block of volcanic tufa with two supports or feet, and covered with a lid. The shape was common from the seventh to the fifth century B.C., but these specimens are peculiar in having painted decorations. On the two long sides of Sarcophagus A are two large birds facing each other with a cup between them, on each end is a floral ornament, and on each side of the top of the cover a sphinx. The background is blue and the other colors used are black, brown, yellow, and red. On the two long sides of Sarcophagus B are two walking sphinxes facing each other with a floral ornament between them. On each end is a floral ornament, and on the cover hippocamps. The colors are the same as upon A, but the paintings have been retouched. Sarcophagus C has on one long side a man with serpent legs flanked by geese, and on the other side two sea monsters. On one end is a winged sea monster, and there are faint traces of a similar figure at the other end. As many as eight or nine colors were used, but the background was left in the natural color. These painted sarcophagi constitute a new class. The first two probably date from the second half of the sixth century B.C., and the third from the fifth century.

INSCRIPTIONS

Inscriptions of the Second Parthian Legion.—In *Rend. Acc. Lincei*, XXV, 1916, pp. 399-414 (17 figs.), M. MARCHETTI publishes seventeen inscriptions

found in the cemetery of the second Parthian legion on the slopes of the Alban Mount near Aricia. They date from the time of Marcus Aurelius and Septimius Severus.

Miscellaneous Inscriptions.—In *Rend. Acc. Lincei*, XXV, 1916, pp. 66–80, A. GARRONI sees indications of the Parsee religion in an inscription found at Varhely, the ancient Sarmizegetusa, which begins “*Deo aeterno et Junoni et angelis.*” In three long Greek inscriptions of the time of Septimius Severus, previously edited by Keil and Premerstein (*Denkschr. Wien. Akad.* LVII, 1) and reprinted here in transcription, the word *κολλητιῶνων* (*bis*) and *κολλητιῶνας*, a transliteration of the Latin *collectiones*, has reference, Garroni thinks, to the collecting of imperial taxes and not to “groupings of police” or the “rounding up” of criminals as Keil and Premerstein thought. The abject distress of the agricultural population of Asia Minor, then, as now, subservient to tyrannical governments, is portrayed in these inscriptions.

The Genuineness of C.I.L. XII, 1120.—In *B. Soc. Ant. Fr.* 1916, pp. 283–287, P. DE LESSERT defends the genuineness of *C. I. L.* XII, 1120 questioned by Hirschfeld.

An Early Christian Inscription.—In *Not. Scav.* XIV, 1917, pp. 169–174, G. PATRONI publishes an early Christian inscription of a Bishop Berevulfus, found in the ruined church of S. Ilario in Staffora, Voghera.

COINS

The Mint of Lugdunum.—In *Num. Chron.* 1917, pp. 53–96 (2 pls.), E. A. SYDENHAM gives a careful study of the history and issues of the Lyons mint from its inception (42 B.C.) to the reign of Galba, supplementing, and in some instances correcting, the work of A. H. Grueber (*Coins of the Roman Republic*, Vol. II) and of L. Laffranchi (*R. Ital. Num.* 1913).

Coinage of Catana.—In *R. Ital. Num.* XXX, 1917, pp. 107–142 (cuts), SALVATORE MIRONE begins a systematic account of the coinage of Catana from 476 B.C., the date of its first issues under the name of Aetna, to the cessation of colonial coinage in Sicily. The discussion is carried on in close connection with the political history of the city, and the present instalment closes in the “period of transition” (461–430 B.C.).

Alexandrian Coinage of Hadrian.—Some interesting peculiarities in the coinage of the Alexandrian mint during the early years of Hadrian lead J. G. MILNE to a study and classification of these issues, with reference to his own collection and to those at the British Museum, Athens, and Oxford, and to Sig. Dattari’s catalogue (*Num. Chron.* 1917, pp. 31–52; 1 pl.).

GENERAL AND MISCELLANEOUS

The Prehistoric Settlement near Vhò.—In *Mon. Ant.* XXIV, 1917, cols. 309–344 (plan; 29 figs.), P. CASTELFRANCO and G. PATRONI describe the antiquities brought to light in the Campo Castellaro in the commune of Vhò. The civilization is that of the inhabitants of the swamps and rivers of lower Lombardy.

Prehistoric Antiquities in Bologna.—In *Mon. Ant.* XXIV, 1917, cols. 221–308 (49 figs.), R. PETTAZZONI describes the prehistoric antiquities found at Toscanella Imolese at various times since 1886; and likewise the prehistoric and Etruscan antiquities excavated in the Villa Cassarini, Bologna, in 1906

and 1907. Most of the objects from these sites are in the Museo Civico, Bologna.

Neolithic Sites in Sicily.—In *Mon. Ant.* XXIII, 1916, cols. 485–540 (6 pls.; 52 figs.), C. CAFICI makes a study of two neolithic sites in the province of Catania, one at Trefontane and the other at Poggio Rosso. Numerous potsherds with incised decoration have been found at both places.

Prehistoric Remains from Sardinia.—In *Z. Ethn.* XLVI, 1914, pp. 640–645 (4 figs.), C. BRANDENBURG writes briefly of prehistoric graves, rock-dwellings, water cisterns, etc., near Cagliari in Sardinia. Prehistoric connection with Malta, Phoenicia, and Asia Minor seems probable. Among bronzes in the museum is a little gable-roofed temple, with a tower near it, on a rectangular bronze plate. Round stone disks 30 cm. in diameter and 5 cm. in thickness, with a hole in the centre, Nissardi thinks were used on a knotted rope to form ladders in the quarries. The native dress he connects with ancient Asiatic and Phoenician prototypes.

Memoirs of the American Academy in Rome.—In Volume I of the *Memoirs of the American Academy in Rome* (School of Classical Studies 1915–1916. Bergamo, 1917, Istituto Italiano D'Arti Grafiche), pp. 9–17, J. B. CARTER discusses the 'Reorganization of the Roman Priesthoods.' Pp. 19–54 (14 pls.), E. K. RAND and G. HOWE discuss the 'Vatican Livy and the Script of Tours.' Pp. 59–61 (pl.), A. W. VAN BUREN and G. P. STEVENS describe the portion of the Aqua Traiana which lies under the Academy building. It has been made accessible to visitors. The mills for grinding grain of which remains were found on the Janiculum by Lanciani in 1880, received their supply of water from the Aqua Traiana near the Academy. Pp. 63–85 (4 pls.), C. D. CURTIS discusses ancient granulated jewelry beginning with specimens of the twelfth dynasty from Dahshur now in Cairo, in which the globules are not perfectly round or smooth and in which sometimes too much solder was used. He also describes Trojan, Cretan, Mycenaean, Cypriote, and later Egyptian specimens, as well as some from Susa. The best work was done between the middle of the eighth century B.C. and the end of the seventh in Etruria, and in different parts of the Mediterranean, especially at Rhodes. In the finest specimens the globules are small, evenly placed and attached with a minimum of solder so that they appear raised above the surface. The solder was either electrum or a purer gold. Sometimes globules of different sizes were skilfully intermingled. Pp. 87–102 (29 pls.), S. LOTHROP describes the authentic works of the Umbrian painter Bartolomeo Caporali, and upon the basis of these others which may be assigned to him. During the latter part of his career he was influenced by Perugino and Pinturicchio. Pp. 103–119 (2 pls.), J. R. CRAWFORD shows that Gauckler's theory that the heads of statues of which a section had been removed from the top were so cut for the purpose of performing a rite of anointing, particularly in the case of cult statues of Syrian gods, cannot stand. He gives fifty-seven examples of such heads and shows that in the case of female heads the cutting was done in order to permit a change of coiffure. The male heads were cut either because they had been injured, or because the sculptor was willing to use more than one piece of marble for his statue, or, in a few cases, that a crown might be removed. Pp. 121–167 (4 pls.), E. S. MCCARTNEY shows that the Romans introduced many improvements into their army from Etruria. He cites as examples the development of the Roman spear, shield,

armor, helmet, cuirass, and greaves; of metallurgy; of organization, the legion, home defense, musical instruments, standards, cavalry, the chariot, and camps.

Papers of the American School in Rome.—In Volume II of the *Supplementary Papers of the American School of Classical Studies in Rome* (New York, 1908, Macmillan) there are two archaeological papers not previously recorded in the JOURNAL. They are: (pp. 26–83; 18 figs.), C. D. CURTIS, 'Roman Monumental Arches,' in which the writer discusses the origin of triumphal arches and describes in chronological order extant arches, or those of which good descriptions exist, seventy-three in all; and (pp. 263–290; 20 figs.), J. C. EGBERT, a discussion of more than seventy Latin inscriptions, many not previously published, either discovered by him or brought to his attention in Rome during the year 1903–1904.

The Equestrian Officials of Trajan and Hadrian.—The Emperor Hadrian introduced into the administration of the Roman empire various reforms, many of which affected the members of the equestrian order. In order to test these and to separate as far as possible the innovations of Hadrian, R. H. LACEY in his doctor's dissertation at Princeton collects the names of all the equestrian officials under Trajan and Hadrian, 97 in number. He finds that under Hadrian military service was not required of the *equites* before entering upon a civil career. Furthermore a policy was consistently followed of employing them in all higher administrative positions. [*The Equestrian Officials of Trajan and Hadrian: Their Careers, with some Notes on Hadrian's Reforms.* By RAYMOND HENRY LACEY. Princeton, 1917, University Press. 87 pp. 8vo.]

Antiquities from Todi at the Villa Giulia.—In *Mon. Ant.* XXIII, 1916, cols. 609–684 (4 pls.; 37 figs.), G. BENDINELLI describes the antiquities from Todi now in the museum of the Villa Giulia. These consist of gold jewelry, bronze mirrors (one representing the judgment of Paris), a candelabrum with a high stand, and vases. They come from seven tombs and date from the fourth and third centuries B.C.

Venus with the Balance.—In *R. Arch.*, fifth series, V, 1917, pp. 289–295 (fig.), SALOMON REINACH discusses the type of Venus holding a pair of scales (a balance) on a coin of the *gens Cordia* issued in 50 B.C. (Babelon, *Monnaies de la République romaine*, I, p. 382). Macrobius, I, 12, mentions that the dwelling of Venus is in the house of the Balance (Libra). On coins issued under Antoninus Pius, Venus appears in company with a star and a winged maiden who carries a balance, and also with a star and a bull. These coins have long been regarded as astrological, and the type of Venus with the balance belongs in the same category. Whether this is the type of Venus Verticordia, or not, is doubtful. The type is found on the sculptured column of Mayence, and there also its significance is doubtless astrological.

Magic Disks or Mirrors from Tarentum.—In *R. Arch.*, fifth series, V, 1917, pp. 87–107 (3 figs.), FRANZ CUMONT discusses several terra-cotta disks covered with numerous symbols. These all seem to have been found at Tarentum. They were undoubtedly intended to be used in magic, and probably, especially if gilded or coated with silver, were a substitute for mirrors. The number of symbols runs as high as 31. The symbols are of various character and show the syncretism of the beliefs at the time when the disks were made, which was probably in the second or first century B.C.

Roman Navigation to the Far East.—In *J.A.O.S.* XXXVII, 1917, pp. 240–249, W. F. SCHOFF shows that there is no satisfactory evidence of Roman enterprise by sea to the far east. That Roman shipping frequented the ports of the Tamil kingdoms and Ceylon is undoubted, but from the great beyond they brought back only hearsay. The author of the *Periplus* gives a summary out of the *Ramayana* and the *Puranas*. Marinus of Tyre gives the accounts of a few other mariners, on which Ptolemy makes specious calculations. Roman ships in the Bay of Bengal and the China Sea were so rare that two or three in a century might tell their tale.

The Figure-head of a Roman Ship.—In *Rend. Acc. Lincei*, XXV, 1916, pp. 81–84 (3 figs.), R. MENGARELLI describes a bronze beak-head of a Roman boat found some time ago in Trajan's harbor of Centumcellae (*Civitavecchia*). A small female bust of severe dignity, representing perhaps Ceres or Juno, forms the front part of a box-like trapezoid so shaped as to cover the prow of the boat. To this it was attached by nails, the holes for which were left in the casting. The bust measures 122 mm. in height. Only two other such figure-heads are known to the writer.

The Increase of Gold in Rome during the Republic.—In *Rend. Acc. Lincei*, XXV, 1916, pp. 41–65, E. PAIS, in an article on the increase of gold and the effect of this increase on the Roman treasury during the Republic, treats of the limitation of the output of the mines in Italy as foreign imports of gold became greater. Pliny, *N. H.* III, 138, XXXIII, 78, and XXXVII, 202, as well as passages in Strabo and Polybius are discussed. The Romans' use of gold in other ways than as currency is emphasized in contradistinction to the custom of most other countries.

The Romanization of the Aosta Valley.—In *Rend. Acc. Lincei*, XXV, 1916, pp. 3–27 (2 figs.), E. PAIS, in connection with an inscription in which *Salassi incolae* are mentioned, discusses the Romanization of the Aosta valley. The colony Augusta Praetoria was founded as an outpost against the *Salassi* in order to control the auriferous streams of the valley and the salt mines farther up in the mountains. The strategical and commercial importance of the place, situated at the terminus of the Great St. Bernard and Little St. Bernard routes, has been much reduced since the great railroad tunnels have been constructed.

SPAIN

Emporion.—In *R. Arch.*, fifth series, V, 1917, pp. 108–123 (9 figs.), PIERRE PARIS continues his description of Emporion (see *A.J.A.* XXI, 1917, p. 348). Remains of the Roman wall, the Roman mole, a Christian basilica, and Greek tombs are described. Among smaller objects, a fine Attic alabastron, a beautiful, though fragmentary, red-figured Attic amphora or pelice with the representation of the crowning of a choragic tripod in the presence of Apollo, Dionysus, Nike, Hygieia, Paideia, Comedia, and Satyrs, and a terra-cotta figure of Demeter in the style of the middle of the fifth century B.C. are chosen for especial description and illustration.

FRANCE

Archaeological Studies in France.—In *Science and Learning in France* (Chicago, 1917, Society for American Fellowships in French Universities,

edited by JOHN H. WIGMORE, xxxviii, 454 pp.; 56 pls. 8vo.), pp. 31-44, G. H. CHASE, H. N. FOWLER, A. L. FROTHINGHAM and J. R. WHEELER give a sketch of the Frenchmen who have distinguished themselves in archaeology in the past and set forth the opportunities for archaeological study in France at the present time.

The Mosaic of Orpheus Charming the Animals.—In *C. R. Acad. Insc.* 1917, pp. 57-63 (fig.), P. FABIA shows that the great mosaic found at Saint-Romain-en-Gaul in 1822 representing Orpheus charming the animals is wrongly restored. In addition to the central design there were originally forty-four figures of birds and animals enclosed in octagonal frames. Only the better preserved part of the mosaic was removed to the museum at Lyons, and the various animals were placed about the central square without regard to their original positions.

The Drawings of Peiresc.—In *B. Soc. Ant. Fr.* 1916, pp. 230-233 (fig.), G. LAFAYE points out the importance of the drawings and notes of the antiquary Peiresc (died 1639) together with those of Louis and Henri de Mazaugues for the history of antiquities in France, and cites a relief in the museum at Aix which a drawing by Henri de Mazaugues shows to have been part of a large stele.

Trade Divinities in Gaul.—In *R. Ét. Anc.* XIX, 1917, pp. 199-205 (2 pls.), C. JULIAN calls attention to certain divinities which are shown presiding over various trades in Gallo-Roman sculpture and especially to a relief in the museum at Épinal. In the centre of this is a standing female figure holding a round cake, while in the background at her left is another figure busily working. Tubs and a furnace are to be seen, and in a sort of window two round cakes. The writer thinks this represents a soap factory and he gives to the presiding goddess the name Juno Saponaria. Gallic soap was famous. A relief at Metz showing five young men and an aged man about to sacrifice a rooster may represent a sacrifice of medical students to Aesculapius.

The Equestrian Deity of Luxeuil.—In *R. Arch.*, fifth series, V, 1917, pp. 72-86 (2 figs.), is an article by ÉMILE ESPÉRANDIEU on a fragmentary group said to have been found at Luxeuil in 1855. A bearded rider holds with one hand a nearly nude woman against his leg and the side of his horse. The rider is bare headed and wears a tunic and jerkin. On one arm he carries a wheel. One forefoot of the horse rests upon a female human head. Probably this head should be regarded as part of a figure with snakes instead of legs, and the horse should be restored in a rearing or galloping posture. The rider may be identified with Jupiter, and the wheel has an astral significance.

The Gallo-Roman Potters of Avocourt.—In *R. Arch.*, fifth series, V, 1917, pp. 152-157 (2 maps), G. CHENET gives a brief account of remains of ancient potteries in and near Avocourt, canton of Varennes (Meuse). The moulds and pottery date from the second, third, and fourth centuries A.D. Some of the pottery was decorated with reliefs. Makers' stamps are numerous.

GERMANY

Neolithic Spherical Vases.—In *Z. Ethn.* XLVII, 1915, pp. 40-52 (8 figs.), H. MÖTEFINDT brings forward "old and new facts" about the neolithic spherical vases of Saxony.

Prehistoric Vases.—In *Z. Ethn.* XLVII, 1915, pp. 35-39 (3 figs.), H. MÖTEFINDT describes two prehistoric vases with linear decorations found near Klein-Mühlingen (Anhalt).

Prehistoric Antiquities from Cüstrin.—In *Z. Ethn.* XLVI, 1914, pp. 880-902, A. KIEKEBUSCH presents the results of recent excavations of prehistoric sites near Cüstrin (Brandenburg). Whorls, primitive pottery, needles, bone-combs, etc. were among the finds.

Prehistoric Antiquities in Thuringia.—In *Z. Ethn.* XLVI, 1914, pp. 662-669 (12 figs.), H. MÖTEFINDT writes of antiquities from prehistoric and early historic times existing in the private museums of Thuringia. Among these he describes bronze rings, bracelets, painted pebbles, adzes, lance-points, etc.

Prehistoric Remains near Ufrungen.—In *Z. Ethn.* XLVI, 1914, pp. 646-661 (12 figs.), H. MÖTEFINDT describes the so-called "Thieves' caves" near Ufrungen and prehistoric remains such as rings, needles, armlets, fragments of pottery, etc. found therein.

A Prehistoric Smelting Furnace.—In *Z. Ethn.* XLVI, 1914, pp. 447-452 (4 figs.), R. KRIEG describes a prehistoric smelting furnace, in the general shape of a tree trunk, found in 1913 near Sangerhausen. Six holes, arranged in pairs, were to supply the draught and provide for drawing off the molten metal.

AUSTRIA-HUNGARY

A Stone Ball of the Bronze Age.—In *Z. Ethn.* XLVII, 1915, pp. 227-232 (3 figs.), H. BUSSE describes a perforated stone ball of the early Bronze Age from Radlow on the Scharmützelsee. Its diameter is 75 mm. and its height 67 mm. It may have been used as the head of a club.

A Vase with Bosses.—In *Z. Ethn.* XLVII, 1915, pp. 60-64 (2 figs.), H. BUSSE describes a *Buckelgefäß* (vase with bosses) found at Radlow on the Scharmützelsee. The vase has a spherical body with sharply defined and relatively narrow neck with a spreading lip. Its bosses, four in number, are perforated at the point and the rest of the surface is also covered with perforations indicating that the vase was used as a sieve or a shaker of some sort. Such vases may have been used in religious rites as censers.

NORTHERN AFRICA

Punic Inscriptions.—In *J. Asiat.* IX, 1917, pp. 145-166, J. B. CHABOT continues his investigation of Punic inscriptions begun in previous numbers of the same journal. He makes a fresh examination of the originals in various museums of Tunis and of other countries, and of squeezes from the originals, and succeeds in detecting a large number of errors in the current editions of these texts.

A Colony of Veterans at Djemila.—In *C. R. Acad. Insc.* 1916, pp. 593-599, R. CAGNAT shows by means of several dedications to Mars recently found at Djemila that in the time of Nerva or Trajan, probably the former, a colony of veterans was settled at Djemila.

EARLY CHRISTIAN, BYZANTINE AND MEDIAEVAL ART

GENERAL AND MISCELLANEOUS

An Iconographic Method.—In *R. Arch.*, fifth series, V, 1917, pp. 282–288, GABRIEL MILLET contributes an ‘*Essai d’une méthode iconographique*’ to determine and trace the sources of the types developed in the Middle Ages. The iconographic types are connected with one of the three powerful traditions which divided among themselves the Christian East: (1) The Hellenistic, idealistic tradition, still surviving as late as the sixth century in the Greek cities of Egypt and Asia, (2) the oriental tradition of Mesopotamia, the Anatolian plateau, Armenia, and the Caucasus, which is realistic, (3) the Byzantine tradition, which retains the ancient sense of restraint and nobility, but also draws its types from the narrative cycles. These narrative cycles were formed in the fifth and sixth centuries under the influence of the Cappadocian Doctors. From the manuscripts they passed to the churches. They are to be traced in the descriptions of mosaics and in manuscripts. It is from this narrative iconography that the art of the Middle Ages, in the East and the West alike, drew its types and motives. Two especially important manuscripts, Parisinus 74 and Laurentinus VI, 23, represent the versions of Antioch and Constantinople respectively. Two schools are distinguished. One, in the fourteenth century, was active especially in Old Serbia and Macedonia, the other, in the fifteenth and sixteenth centuries, especially at Mt. Athos. In the West the types of the version of Antioch were imitated from the sixth century, but in the thirteenth century, after the fourth Crusade, Byzantine types and Byzantine influence prepared the way for the trecento in Italy.

Tombs with Windows.—In *R. Arch.*, fifth series, V, 1917, pp. 245 f., W. DEONNA gives citations from authors to prove that cures were sought by touching the relics of saints with a piece of cloth or the like inserted through an opening in the tomb. Such a tomb containing bones was found in 1868 in the cathedral of St. Peter at Geneva. It may have been the tomb of St. Maximus, made bishop of Geneva in 512–513. *Ibid.* pp. 246–248 (fig.), HENRY COROT describes a sarcophagus at Barjon (Côte d’Or), in which St. Frodulphe (Saint Frou), who died at Barjon in the eighth century, was buried. In the end of this is a round hole through which persons afflicted with headache inserted their heads. Remarks on holes of this kind and holes made by robbers of tombs and further remarks on the tombs at Alesia (Alise) are added.

ITALY

Some Paintings of the Sienese School.—Examples of the work of four artists of the Sienese school are published by F. M. PERKINS in *Rass. d’Arte*, XVII, 1917, pp. 45–54 (6 pls.; 3 figs.). Two panels in the gallery of Siena representing St. Peter and St. Paul, which in the official catalogue of the gallery are attributed to an “unknown master,” bear the indubitable characteristics of Lippo Memmi. To the same master belongs a third panel, another representation of St. Paul, in the Metropolitan Museum, New York, where it is attributed to the school of Simone Martini. A recent acquisition of the Fogg Museum, a representation of the Nativity, is one of the most interesting examples of Sienese painting now in America. It resembles the work of Bar-

tolo di Fredi more closely than that of any other known artist, but it is far superior to the best of his productions and must be assigned to an unknown master of the middle of the trecento. (See also following paragraph.) A charming miniature, until recently in the library of the Convent of the Osservanza near Siena, is assigned to Francesco di Giorgio. Finally, in a panel from a dismembered diptych of the Annunciation are recognized the distinguishing marks of that anonymous follower of Simone Martini who produced the beautiful miniatures of the so-called *Codex of San Giorgio*. The panel belongs to the collection of B. d'Hendecourt of Paris.

"Ugolino Lorenzetti."—The Nativity recently added to the Fogg Museum (see preceding paragraph) is discussed by B. BERENSON in *Art in America*, V, 1917, pp. 259–275 (pl.; 5 figs.); VI, 1917–1918, pp. 25–52 (10 figs.). "This work, for its qualities of composition, drawing, modeling and technique, deserves a place with the most convincing, most impressive, and most sumptuous achievements of Siennese painting." A minute analysis of the style leads to the conclusion that while indubitably Siennese and very probably not later than 1340, it cannot be assigned to any known master. It is possible, however, to connect with it several other paintings, all of which show the hand of an artist who began as a pupil of Ugolino di Vieri and ended as a follower of the Lorenzetti; to avoid anonymity he may be called, until his identity is discovered, by the names of his teachers, "Ugolino Lorenzetti."

Two Unpublished Paintings.—In *Rass. d'Arte*, XVI, 1916, pp. 121–122 (pl.; fig.), F. M. PERKINS publishes two important paintings of the Madonna and Child. One, in the Sachs collection in New York, is to be assigned, at least as regards the major part of the work, to Jacobello del Fiore. It is one of the few genuine works by this artist—perhaps the only one outside of Italy. The other Madonna is in the Church of S. Andrea, Mosciano, and is an unusually well preserved example of the "pre-Giottesque" school. Stylistic criticism places its date at the end of the thirteenth or beginning of the fourteenth century. *Ibid.* p. 156 (pl.), the same writer publishes another primitive painting of a Madonna in the church of S. Lorenzo a Vicchio di Rimaggio, Florence. There is here little of the dugento manner that is found in the Mosciano Madonna. Here the type of figure and the handling of drapery are much more naturalistic and indicate the work of a contemporary of Giotto, but of one who was free from the influence of that great master, one who was following the new artistic current, but had not yet completely abandoned the traditions of the old school. The date may safely be fixed in the first decade of the trecento.

Two Italian Madonnas.—In *Art in America*, V, 1917, pp. 246–251 (2 figs.), P. C. NYE publishes two Italian polychrome wooden statues of the Madonna brought to this country late in 1916. The older one of the two is owned by Mrs. W. L. Davis of New York City. It represents the Madonna standing, holding the nude Child upon her left arm. The wearing down of the surface is interesting in showing how successive coats of different colors have been superposed one upon the other, with a final layer of gold. The features and physical build of the Madonna, her drapery, and the appearance of the Child help to place the statue late in the fourteenth century, the work of an Umbrian sculptor who was subject to some Tuscan influence. The second example is owned by the Princeton Museum. Here the subject is a seated Ma-

donna, absorbed in contemplation and showing little concern for the nude Child that lies on her lap. The work came to Princeton with the tentative date of the fifteenth century, created under the inspiration of Boccati. But careful study of the position, type, draperies, throne, and decorations makes quite probable the conclusion that the work is that of a Lombard master of the late fifteenth century who worked under Tuscan influence.

S. Angelo in Formis near Capua.—In *Rass. d'Arte*, XVII, 1917, pp. 13-24 (10 figs.), V. BINDI publishes some views (particularly of frescoes) of the basilica of S. Angelo in Formis, one of the most significant monuments of mediaeval Christian art, and sketches the conflicting opinions of some of the most important art historians regarding it. The church was built in the first half of the tenth century, and the fresco decoration was carried out in the eleventh century under the abbot Desiderio. The whitewash which was later employed to hide the paintings from view has been in large part removed by Demetrio Salazaro. The principal division of opinion in regard to the church centers about the influences to be seen in the frescoes. Salazaro, Kraus, and Parente are among those who see in the work the intermingling of Byzantine and indigenous Latin characteristics, while those who recognize only one manner, the Byzantine, are represented by such authorities as Venturi, Caravita, and Dobbert.

The Sepulchre of Guidotto de' Tabiati.—In *Rass. d'Arte*, XVI, 1916, pp. 232-235 (fig.), S. R. DE PASQUALE writes on one of the two known works of Goro di Gregorio da Siena, the sepulchre of Archbishop Guidotto de' Tabiati in the Cathedral at Messina. It is signed and dated 1333. We have no account of Goro's private life, but his work indicates the direct tutelage of Giovanni Pisano. His technique is rather defective, because he works for effects more pictorial than sculptural, and he attains almost too modern impressionistic results.

Mediaeval Aretine Goldsmith's Work.—In *Rass. d'Arte*, XVI, 1916, pp. 236-246 (21 figs.), M. SALMI offers a brief historical treatment of the mediaeval goldsmith's work in the Aretino. The earliest examples studied are crucifixes. One of gilded copper, No. 15109 in the museum of Arezzo, is the most noteworthy Romanesque specimen and is assignable to the twelfth century. To the same period belongs a bronze figure of the crucified Christ on a later cross in the parish church of Pomaio. Another of similar material and likewise reconstructed, but of the next century, is in the Pieve of Pontenano. These are all Italian, but No. 15107 in the museum of Arezzo looks Rhenish; No. 11081, Limousine. Coming to the thirteenth and fourteenth centuries the material for study is richer. The numerous gilded chalices in the museum and in churches of the province are supplemented by so important a work as the silver bust of San Donato of the year 1346 in the Pieve S. Maria at Arezzo. This work of Paolo and Pietro Aretini is of Sienese inspiration and though behind its time, of great technical interest, especially for the enamels inserted. Reliquaries are plentiful, too, though crucifixes of the thirteenth, fourteenth, and fifteenth centuries are scarce. Of the works of the fifteenth century a *navicella* and two bases for little cupids may, perhaps, be attributed to Parri Spinelli, helper in Ghiberti's studio. In the latter half of the century Renaissance forms from without affected the local style. The most important extant work of this period is the urn of SS. Lorentino and Pergentino on the top of

which is a Madonna della Misericordia. This work (now in the museum at Arezzo) for which the commission was given to Niccolò del Borgo San Sepolcro in 1498, is thus indicative of the losing prestige of the local workmen, who did, however, continue their style even into the sixteenth century.

FRANCE

Sainte-Croix of Quimperlé.—In *Am. Archit.* CXII, September 5, 1917, pp. 161–168 (10 figs.), A. K. PORTER discusses the church of Sainte-Croix of Quimperlé, erected in 1083, which is interesting especially for the rib vault in its middle compartment. This is the earliest example of a Lombard rib vault north of the Alps. There are also other evidences of Lombard influence in the church. In fact its whole plan shows such a close analogy to the Baptistery of S. Ponzio Canavese, erected in 1005, that it is likely that it was influenced by this building.

Churches in Brittany.—In *Am. Archit.* CXII, October 31, 1917, pp. 313–322 (13 figs.), A. K. PORTER discusses the eleventh century churches of St.-Benoit-sur-Loire, Ste.-Marie-de-Loemaria, the church of Loctudy and Ste.-Croix of Quimperlé; and comments upon the church of Pont-Croix, St. Ergat at Pouldergat, St.-Meylar of Meillars, St.-Magloire of Mahalon, and the abbey of Daoulas.

BELGIUM AND HOLLAND

The Virgin of Autun by Jan van Eyck.—Jan van Eyck as the great initiator of modern technique is the theme of A.-C. COPPIER's article in *Les Arts*, No. 159, 1917, pp. 14–20 (2 pls.; 4 figs.). The famous painting of the Virgin and Chancellor Rolin is taken as the point of departure. In it one sees, besides the wonderfully minute delineation which the modern may scorn but cannot imitate, technical innovations that have been ascribed to other peoples, particularly the Florentines. It demonstrates its author's successful researches in perspective. The atmosphere is wonderfully represented, and the modelling of the figures and reproduction of the quality of textiles, jewels, and furs are beyond reproach. The architectural forms, also, though in size purposely made disproportionate to the figures, show in their design the hand of a creator.

The Shrine of S. Hadelin.—In *Burl. Mag.* XXXI, 1917, p. 20 (2 pls.), A. BAIRD publishes the shrine of S. Hadelin in Visé. The sides, representing scenes from the life of S. Hadelin, are assigned to the twelfth century goldsmith, Godefroi de Claire. The two end pieces are probably late eleventh century work. One of these depicts Christ crowning two saints. On the other is a subject rare in mediaeval art, Christ clad as a warrior knight, triumphant over the powers of evil. Parallels for this subject are found in a few works of the Meuse district.

GREAT BRITAIN

English Primitives.—The Westminster and Chertsey tiles are discussed by W. R. LETHABY in *Burl. Mag.* XXX, 1917, pp. 133–140 (pl.; 9 figs.). Both sets were evidently designed by the same painter, who is probably to be identified as Master William of Westminster. The date assigned to the

one set is about 1255; to the other about 1260. The Westminster tiles, which it is certain were actually designed for the Chapter House, where they now are, are the earliest examples in English pictorial design of the Romantic subject. A long series of the tiles in Chertsey Abbey illustrate the Romances of Tristram and Richard. A representation of the great rose window of the Transepts, which fills four tiles in the Westminster Chapter House, is one of the best "architectural drawings" of an early period which have been preserved in England. *Ibid.* XXXI, 1917, pp. 45-52 (pl.; 6 figs.), the same writer discusses works connected with the names of Matthew Paris and Friar William. To the former, born about 1200 and educated in the Monastic school of St. Albans, it seems permissible to assign the writing and illustrating of a number of manuscripts, or at least the direction of the work. The most important manuscript is the *Major Chronicle*, now at Corpus Christi College, Cambridge. The Cottonian manuscript *Nero, D, 1*, containing, with fine illustrative drawings, the lives of the two Offas and the lives of the Abbots, is another important work, part of which may be attributed to M. Paris. The *Minor History* (Roy. 14, C, VII) contains the remarkable drawing of The Virgin's Kiss, with M. Paris kneeling at the Virgin's feet. This is followed by portraits of eight kings from William the Conqueror to Henry III. All are the work of M. Paris himself, or planned by him, and are to be dated about 1250. A painting of St. Peter at Faaberg has been assigned to M. Paris, and the close relationship of its design to the Christ of the Revelation, a large drawing by Friar William on folio 155 of the collection of Matthew Paris, strengthens this attribution. The drawing of the Christ is the work of one of the foremost artists of his time. *Ibid.* XXXI, 1917, pp. 97-98 (2 figs.), Mr. LETHABY describes some extant paintings by Master Richard, Monk of St. Albans, and his father, Master Simon. Both ornamental and figure designs representative of their work are still to be seen on some of the piers in the Abbey of St. Albans. Master Richard, whose working period is dated about 1240 to 1270, "was the chief painter of the St. Albans school during the last twenty years of the life of M. Paris; together they must be credited with the development in the style of Walter Colchester."

Piers Plowman in English Wall Painting.—In *Burl. Mag.* XXXI, 1917, pp. 135-140 (pl.; 5 figs.), E. W. TRISTRAM writes on the subject of a number of English wall paintings, hitherto unexplained. This subject is derived from, or at least connected with, *The Vision of Piers Plowman*, which was written about 1362. The principal feature of the compositions is the upright Christ, surrounded by workingmen's tools, showing the divine approval of labor. The popularity of the subject is evidenced by the fact that fourteen or fifteen representations still survive. They belonged to the poorer classes and so are found in country churches, and the workmanship is generally unskilled. The most interesting of all treatments of the subject is the one in the small Norman church of Ampney St. Mary's.

RENAISSANCE ART

GENERAL AND MISCELLANEOUS

Ancient Subjects in Tapestries.—In *R. Arch.*, fifth series, V, 1917, pp. 296-309, LOUISE ROBLOT-DELONDRE begins a chronological study of the ancient

subjects represented in tapestries. Her material is drawn from documents of the fourteenth, fifteenth, and sixteenth centuries. Scenes from the Old Testament are included. The traditions of tapestry are different from those of painting. Tapestry was a court art. The designers of tapestries often represented together persons of different dates and persons of sacred and profane history. Toward the end of the fifteenth century Italian influence begins to appear in the tapestries of the Netherlands. In the sixteenth century many scenes of Greek mythology, especially inspired in many instances by the *Metamorphoses* of Ovid, were woven in Flanders and at Fontainebleau, in which the collaboration of Italians is found. The influence of the Italian Renaissance is strong in the style at this time. Tapestries woven in Italy are closely connected with the art of Flanders.

The Master of the Death of Mary and the two Josse van Cleve.—In *R. Arch.*, fifth series, V, 1917, pp. 205–227 (2 pls.; 4 figs.), ANDRÉ MACHIELS reviews the discussions of the Master of the Death of Mary and the two painters called Josse van Cleve. Joos van der Beke, alias van Cleve, was received as master in the guild of St. Luke in 1511, and died before April 13, 1541. Josse van Cleve, called “the Mad,” was in England in 1554. The two are obviously not identical. If the Master of the Death of Mary is identical with either of them, which is doubtful, it must be with the elder.

ITALY

Bramante and the Problem of Vertical Supports.—In *Rass. d'Arte*, XVI, 1916, pp. 175–178, 192–198 (13 figs.), G. VERGA traces the evolution of the harmonious increase in the number of supporting features in the successive stories of his buildings as worked out by Bramante. This architect, after varied experimenting, hit upon the plan of just doubling the supports in the second story so that in the space division the extra support would come, if above an arch, directly above the crown (S. Maria della Pace, Rome); or if above an architrave, in symmetrical relation to the lower supports (S. Maria delle Grazie, Milan). This system is that passed down by such old models as the Florentine Baptistery; but the followers of Bramante were so enamored of the multiplication of supports as to go on into too familiar vagaries.

The Cathedral of Asola.—In *Rass. d'Arte*, XVI, 1916, pp. 155–163 (10 figs.), G. CAGNOLA writes on the Cathedral of Asola, Brescia, completed in 1514 under the direction of the architect Biondello. There is little remarkable in the exterior of the edifice; but the interior, with its decorations, is of unusual interest. The two most important artists responsible for the pictorial work were Moretto and Romanino. In an altar-piece representing the Presepio are recognized for the first time the characteristics of the youthful Moretto. (The altar was dedicated in 1518.) It is one of several representations of the subject by this master, the Presepio in the Galleria Martinengo, Brescia, being an example which affords parallels with the Asola composition. The Annunciation in the Asola Cathedral also is to be attributed to Moretto. These paintings, in their calm, silvery compositions, contrast with the vigorous, brilliantly colored works of Romanino. To the latter are assigned the rich decorations of the organ and pulpit. Among the subjects represented are The Sacrifice of Abraham, The Sibyl and Augustus, and The Savior and Apostles.

The Art of the Marches.—In *Rass. d'Arte*, XVI, 1916, pp. 223–231 (4 figs.),

A. COLASANTI publishes three paintings that are of interest in the history of the art of the Marches. (1) One of these is a painting of the Madonna della Misericordia in the church dell' Ospedale, Montefiorito. This painting, which has been badly restored, still retains enough of its original appearance to be recognized as a work of Giovanni Santi. It is a replica, with some variations, of the picture executed by Santi for the Oliva family in the church of Montefiorentino and of the great fresco painted in the church of S. Domenico in Cagli. The date of the work is unknown, but it is probably assignable to the last period of the artist's activity, when he showed most strongly the influence of Pietro Perugino. (2) A painting of the Adoration of the Magi, belonging to Miguel Utrillo of Sitges (Barcelona), proves that the extensive influence of Gentile da Fabriano was exercised not only, as hitherto recognized, upon many contemporary painters in Venice, Tuscany, the Marches, and Latium, but that it also reached to Spain. For the painting here published is plainly a copy by a mediocre Catalan artist of the middle of the fifteenth century of Gentile's Adoration of the Magi. Of little interest esthetically, the painting is important as a new proof of the prevalence of Sienese influence in Catalan painting in the fifteenth century. (3) The head of a martyr discovered on a wall of the Caccialupi Chapel, annexed to the church of S. Maria del Mercato in Sanseverino, is easily attributed to Lorenzo Salimbeni. It is in the mature style of the artist, indicating that the decoration of the chapel belongs to the time immediately preceding Lorenzo's departure from Sanseverino to work with his brother on the *oratorio urbinato* of S. Giovanni Battista.

The Gallery of Urbino.—In his discussion of the collection of paintings in the Gallery of Urbino J. ALAZARD (*Gaz. B.-A.* XIII, 1917, pp. 253-264; 10 figs.) demonstrates its importance for the study of the art of the Marches in the fourteenth and fifteenth centuries and for an understanding of the historic importance of Federigo Barroccio in the sixteenth century. In the entrance court of the ducal palace are frescoes by celebrated artists of the third quarter of the fifteenth century, under the direction of the Tuscan, Luciano Laurana. One room of the Gallery is devoted to the fourteenth century. Among the artists who followed the Giottesque tradition in the Marches, Giovanni Baronzi da Rimini is represented by an important polyptych. A Madonna by Allegretto Nuzi is a good example of the Sienese influence. The influence of French miniatures is seen in the work of Lorenzo and Jacopo da Salimbeni from the beginning of the fifteenth century. In the painting signed by Antonio da Ferrara in 1432 this French influence is combined with characteristics of the school of Ferrara. The fifteenth century room gives a history of the activity in the epoch of Federigo da Montefeltro. Many great artists were called to the court of Urbino at this time, among whom were Paolo Uccello, Piero della Francesca, Justus von Ghent, Giovanni Santi, and Melozzo da Forlì, and all are here represented by characteristic works. The sixteenth century division contains, besides some comparatively unimportant examples of Titian, works by Barroccio that are of the greatest moment in establishing the almost modern manner of that artist and his high place in the evolution of the art of the sixteenth century.

The Iconography of the Loreto Legend.—In *Rass. d'Arte*, XVI, 1916, pp. 265-274 (12 figs.), C. RICCI publishes paintings and prints relative to the iconography of the Loreto legend. These pictures, all of which represent the

Madonna under a baldachin or in a temple-like structure being lifted by angels, lead to two conclusions: First, that this iconographic subject—the transportation of the Madonna in her temple—was represented frequently in the sixteenth century, and nearly abandoned afterwards, when the translation of the Holy House was the subject chosen; second, according to the provenance of these pictures, the subject was much more popular in southern than in northern Italy.

A Female Portrait in the Borghese Gallery.—A mistake in regard to the identity of the model of the St. Catherine in the Borghese Gallery is corrected by G. CANTALAMESSA in *Rass. d'Arte*, XVI, 1916, pp. 187–191 (3 figs.). Of the various attributions of authorship, the general one, to the Florentine school, is here accepted. But the recognition in the model of Maddalena Strozzi, wife of Agnolo Doni, in which Morelli and Venturi agree, is shown to be incorrect. The similarity of the landscape background framed by two columns to that in the Louvre example of Raphael's study for the Doni portrait, as well as a general resemblance of face and pose to Raphael's portrait of the lady, suggested this identification. But careful comparisons of the features of the two paintings discover essential dissimilarities, the most striking of which is the difference in the color of the eyes; one has brown eyes, the other blue. The hands and the wheel in the Borghese painting are far inferior to the rest of the picture and must have been done by another artist. It seems likely that the original painting was a portrait, which was changed later into a representation of the saint.

A Small Crucifixion by Piero della Francesca.—A Crucifixion by Piero della Francesca is discussed by A. POPE in *Art in America*, 1917, pp. 217–220 (pl.). The painting, owned by Mr. C. W. Hamilton of Great Neck, Long Island, was formerly in the Colonna collection in Rome, and has recently been lent for exhibition at the Fogg Museum of Harvard University. It is one of the two extant paintings by Piero in which a gold background is used, the other being the polyptych of the *Misericordia* at Borgo San Sepolcro. With the exception of this polyptych, the Crucifixion is probably the earliest extant painting on panel by the artist. Through comparison with other paintings by Piero, its date seems between 1460 and 1465, or somewhat earlier. The lively play of bright color framed in by the characteristic pearly-gray recalls more vividly than most of his work the artist's pupilage under Domenico Veneziano. The lack of precise and subtle treatment that one finds here in contrast to the firm and definite handling of Piero's frescoes is probably to be explained by the fact that the medium used was too thick to admit of delicate modeling and delineation on a small scale. The conception of the subject is noble and dignified, placing the work among the finest representations of the Crucifixion. The design of the composition shows the greatest skill. And as always in his work, the first care of the painter here has been to produce a beautiful decoration of a flat surface. But the decorative effect is not the sole attainment; the dramatic interest also is strong.

The School of Piero della Francesca in the Environs of Arezzo.—The group of artists which collected around Piero della Francesca when he came to Arezzo in 1452 to finish the work of Bicci di Lorenzo in the choir of San Francesco include Lorentino d'Arezzo, Luca Signorelli, Lazzaro Vasari, and Perugino. The first two of these—where their work shows the influence of Piero—are

discussed by M. SALMI in *Rass. d'Arte*, XVI, 1916, pp. 168-174 (9 figs.). By means of documentary records and paintings that are still extant it is possible to reconstruct the activity of Lorentino, beginning with an Annunciation in the parish church of San Polo, near Arezzo, which shows much less of the influence of Piero than do later works, *e.g.*, the Visitation in the chapel of S. Francesco, Arezzo. A very interesting fresco of the Annunciation in the chapel of the Casa da Monte, Gragnone, is assigned to the early years of Signorelli's activity. It unites the calm, monumental influence of Piero with the robust treatment of Luca.

A Fresco by Timoteo della Vite in Fossombrone.—In *Rass. d'Arte*, XVI, 1916, pp. 166-167 (fig.), G. BERNARDINI reports a study of the Crucifixion in the chapel of the Vescovado in Fossombrone that confirms its attribution to Timoteo della Vite. It is a work of his youth, when his inexperience is still betrayed in various details. The date, 1493, is on the picture.

The Date of the Triptych of Stefano Giordano in Messina.—G. M. COLUMBA in *Boll. Arte*, XI, 1917, pp. 33-34, and E. MAUCERI in *Cronaca delle Belle Arti*, IV, 1917, pp. 34-35, carry on their debate regarding the date of the Giordano triptych in Messina, Columba contending that there is no reason for rejecting the date 1538-40 given by La Farina, and Maucri explaining that only the date 1540 is given in the signature of the artist. Maucri cites a recent note of La Corte Cailler, where an inscription (not the signature of the artist) is mentioned which explains the origin of La Farina's date 1538.

A Carpacciesque Madonna.—The discussion by B. BERENSON in *Rass. d'Arte*, XVI, 1916, pp. 123-129 (5 figs.), of a Madonna in the Kaiser Friedrich Museum, Berlin, is an exposition of the futility of art criticism that puts too much faith in signatures and fails to take careful account of chronology. The painting in question is signed *Jacobus Palma*, and is attributed in the Berlin catalogue to the very early life of Palma. This, as well as other conjectures by the Berlin authorities, apropos of this picture, as to influences upon Palma is shown to be incorrect. The painting is clearly the work of a follower of Carpaccio who knew the work of Giorgione, and it is to be dated in the early sixteenth century.

Raphael and the "Coronation" of Monteluca.—New documents relative to the painting of the "Coronation," formerly in the monastery of the Poor Clares at Monteluca near Perugia and now in the Vatican (Fig. 3) are published by U. GNOLI in *Boll. Arte*, XI, 1917, pp. 133-154 (2 pls.; 6 figs.). The original contract, made in 1505, specified that the work was to be done by Raphael and was to be similar in all details to the painting of the Coronation in the church of San Girolamo in Narni. That this painting at Narni by Ghirlandajo made a special appeal to the Osservanti is further shown by copies, more or less close, in Todi, Trevi, and Narnia. A second contract for the Monteluca painting made in 1516 divided the work between Raphael and Berto di Giovanni. At this time Raphael had made only the design for the painting. When in 1523, after the death of Raphael, the third contract was made, the drawing was still the only part completed. Giulio Romano, Giovan Francesco Penni, and Berto di Giovanni finally completed the work, basing their painting upon Raphael's design. It was completed and installed in the place for which it was intended in 1525.

The Portrait of Correggio.—Since Vasari wrote that he had searched in vain

for a portrait of Correggio, a surprisingly large number of alleged portraits have been brought forward, as is shown by C. Ricci in *Rass. d'Arte*, XVII, 1917, pp. 55-67 (16 figs.). To the list of those already known Ricci offers one from Correggio's fresco in the cupola of the Duomo of Parma as a candidate for a "self-portrait" of the master. The face is that of a man of about forty years, the age of Correggio when he was working on the fresco. Not only does it

resemble the more plausible examples previously known, but the contrast between its realism and the ideal, fanciful faces surrounding it in the fresco, together with the contemporary custom of painting "self-portraits" in frescoes, lends credence to the identification as a beautiful portrait of the master.

The Painter of the Carrand Triptych—Giovanni di Francesco.—In *Rass. d'Arte*, XVII, 1917, pp. 1-4 (3 figs.), P. TOESCA publishes a painting which establishes the authorship of the triptych of the Carrand collection and consequently of a number of other

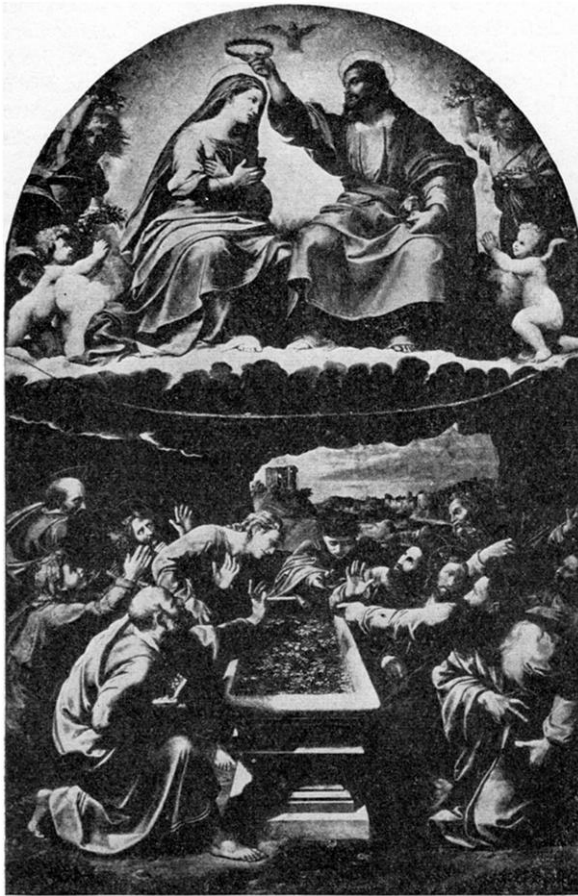


FIGURE 3.—CORONATION OF THE VIRGIN FROM MONTELUCE.

works which for stylistic reasons have been attributed to the same master. This painting is a lunette over the door of the church of the Innocenti at Florence. The fresco, indisputably by the same master as the Carrand triptych, is by documentary evidence shown to be the work of Giovanni di Fran-

cesco del Cervelliera in 1458-59. Giovanni's period of activity seems to have been short, extending from about 1446 to 1459, so that little development is seen in his work. He was not an innovator; he followed the manner of others, particularly of Andrea del Castagno and Domenico Veneziano.

An Early Fresco by Ghirlandajo.—A fresco discussed by G. H. EDGELL in *Art in America*, V, pp. 293-299 (3 figs.), has the distinction of being probably the earliest known fresco by Ghirlandajo. It was purchased in 1905 by E. W. Forbes, director of the Fogg Museum, from Sig. Luigi Grassi at Florence. The subject is a kneeling Madonna, obviously a fragment of an Annunciation. The treatment is delicate and sensitive, the colors subdued and harmonious, and the general effect is more pleasing and less pompous than in Ghirlandajo's later work. The attribution as well as the date, 1475, or slightly earlier, was arrived at wholly upon internal evidence and the close relationship with Ghirlandajo's frescoes in the Chapel of Santa Fina in the Collegiata at San Gimignano. Subsequently, the provenance of the painting was discovered. The fragment was a part of the decoration of the Villa Michelozzi in the same town with the Santa Fina frescoes, San Gimignano.

Albertino and Martino Piazza da Lodi.—In her study of the paintings attributed to the two Piazza brothers (*L'Arte*, XX, 1917, pp. 140-158; 7 figs.), E. FERRARI establishes a basis for distinguishing between the work of the two, who frequently worked together on the same painting. Martino Piazza, the less interesting of the two, developed under Venetian influence. A realistic, portrait-like style characterizes his figures, and vast landscapes, abounding in linear and aerial perspective, form his backgrounds. Albertino was a follower of Leonardo and Raphael and was successful in reproducing their outward forms if not the essence of their art. Though not a genius, he was a good painter of delicate, ideal figures.

A Window of San Giovanni in Monte at Bologna.—In *Boll. Arte*, XI, 1917, pp. 82-90 (3 figs.), G. ZUCCHINI changes the attribution of a window, representing St. John the Evangelist, in the façade of the church of San Giovanni in Monte at Bologna. On the basis of style and the signature, *Ca. F.*, the work has been assigned to Francesco Cossa. But, aside from the fact that such an abbreviation of signature is unprecedented in the fifteenth century, documents prove that the work was neither executed nor designed until after the death of Cossa in 1478. However, the design shows characteristics of the school of Cossa, and particularly of Ercole da Ferrara, to whom it may reasonably be attributed, while the execution of the work is probably to be assigned to the Cabrini brothers, the *Ca. F.* being explained as an abbreviation of *Ca(brini) F(ecerunt)* or *F(ecit)*.

Brescian Work of the Cinquecento.—In *L'Arte*, XX, 1917, pp. 99-114 (4 figs.), R. LONGHI presents a study of some questions dealing with Brescian art activity in the first decades of the sixteenth century. This period is particularly important, because in it were matured through diverse means all the germs of later painting in Brescia. The principal part of the study is devoted to Romanino, Moretto, and Savoldo, and their relationships with the Venetian school.

New Studies on Bernini.—In *L'Arte*, XX, 1917, pp. 45-51 (3 figs.), A. MUÑOZ continues his studies on Bernini published *ibid.* 1916. The publication of a painting of San Giuseppe with the Child Jesus in the Palazzo Chigi in

Ariceia (Fig. 4) is of especial interest because, though documents cite a number of works in this medium, it is the only extant painting that can be attributed with certainty to Bernini. The extensiveness of Bernini's projects for city decoration is illustrated by extracts from the *Journal du voyage du Cavalier Bernin en France* by M. de Chantelou which tell of Bernini's plans for removing



FIGURE 4.—SAN GIUSEPPE BY BERNINI.

Trajan's column into the square where the Antonine column stands. Another document cited by Muñoz describes the former situation of the sculptured group of Neptune (now in England) in the magnificent fountain (la Peschiera) of the Villa Massimo in Rome.

On the Subject of Sandro Botticelli's "Primavera."—As a proof of the correctness of the somewhat disputed title of Botticelli's great painting, "Primavera," P. D'ANCONA (*L'Arte*, XX, 1917, pp. 38-40; fig.) offers a miniature illustration from an *Opus de Sphaera* in

verse attributed to the last quarter of the fifteenth century and now in the Biblioteca Laurenziana. While lacking all the allegorical and mythical adornment of Botticelli's composition, there recur in this modest little miniature, the purpose of which is to illustrate verses describing the springtime, the female figure and flowers, elements essential to the traditional designation of spring.

Titian's "Fountain of Love."—A new and interesting interpretation of Titian's Sacred and Profane Love is given by L. HOUTTICQ in *Gaz. B.-A.* XIII, 1917, pp. 288-298 (pl.; 3 figs.). The literary inspiration of the work is sought, not as before, in some ancient work with which there is little chance of the artist's having been familiar, but in the famous *Hypnerotomachia Poliphili* of Francesco Colonna, which appeared in Venice in 1499, and which is a type of writing that must have appealed to a young artist of Titian's nature. A description given here of the visit of Poliphilus and Polia to the tomb of Adonis includes a number of details that are found in Titian's painting. To be sure, the picture is in no sense a literary illustration of the *Hypnerotomachia*, but the bas-reliefs on the basin, Venus holding aloft a vase in which are presumably drops of the blood of Adonis, the little cupid gathering roses from the basin, and the young girl to whom Venus is directing her discourse on love are all described therein. Further, the relationship of the theme of the painting to the artist's own life is convincingly established by finding the model of the young woman in Violante, the daughter of Palma Vecchio, for whom, tradi-

tion tells us, Titian had a youthful love. It would seem, then, that Titian would fancy himself to have secured the favor of the goddess of love to plead his cause to his beloved.

An Early Work of Lucio Picinino.—In *Burl. Mag.* XXXI, 1917, pp. 26-30 (2 figs.) G. LAKING attributes to Lucio Picinino of Milan a fine oval pageant shield in the Drury-Fortnum bequest to the Ashmolean Museum, Oxford. The central motive of the shield is a Medusa head, not characterized by the usual heroic female beauty of the Gorgon's head, but by a corpse-like appearance, with staring eyes, weak chin, and half-open dead mouth. The modeling is splendid and the conception ranks the shield with the works of the great Negroli family of Milan. Indeed, it is quite evident that the Ashmolean shield is modeled closely after one in the Royal Armory at Madrid signed by the Negroli brothers and dated 1541—the finest pageant shield in existence. But the attribution of the Ashmolean shield to Picinino rather than to the Negroli is based principally upon the method by which the gold enrichment is added. The method used in the Ashmolean shield is used in other early works by Picinino and seems to be a process known earlier to Bartolomeo Campi, but at this time only to Picinino himself. The use of a mandrake tendril below the Medusa head and the treatment of the intertwined snake ornament at the outer edge of the shield are also characteristic of Picinino. While Picinino in his latest manner showed a decidedly decadent, over-elaborate tendency, his first manner, to which this work is assigned, was quite free from this defect.

Notes on the Museo Nazionale of Florence.—Fragments of a series of Renaissance representations of Greek and Roman heroes by Antonio Lombardi are discussed by G. DE NICOLA in *Burl. Mag.* XXXI, 1917, pp. 174-177 (pl.). A number of reliefs ascribed by Bode and Schlosser to Antonio evidently belong to a single series, which, in all probability, originally decorated the "Camerina d'Alabastro" which Alphonso d'Este constructed in the castle of Ferrara. To the same series and to the same sculptor, Antonio Lombardi, must belong three other marbles, one representing Antony and Cleopatra, in Sir Frederick Cook's collection, and two, representing Mucius Scaevola and Achilles (?), in the Museo Nazionale of Florence.

Ercole da Ferrara and Ercole da Bologna.—In *Boll. Arte*, XI, 1917, pp. 49-63 (5 figs.), F. FILIPPINI throws light upon the question of the artists by the name of Ercole. Ercole Grandi and Ercole Roberti are shown to be identical. This Ercole, also called Ercole da Ferrara, was a disciple of Cossa and worked both as a painter and as an architect. It was he who designed the basilica of S. Maria in Vado and the equestrian monument of Duke Ercole I. Among his paintings are the great frescoes of the Garganelli chapel. The analogy between the architectural background of these frescoes and the style of S. Maria in Vado is striking. A second Ercole, however, is identified through documentary and stylistic means. Ercole da Bologna, pupil of Costa, has been wholly eclipsed by the greater Ercole da Ferrara. Records of his work show him to have been of no small importance. It seems, indeed, that it was he who worked with Mazzolino in Ferrara in the Este palace. If the present attribution to him of works formerly ascribed to the sculptor, Chiodarolo, is correct, he may quite appropriately be styled the Bolognese Perugino.

The Design by Ercole Grandi for the Monument of Ercole I d'Este.—In *L'Arte*, XX, 1917, pp. 159-167 (fig.), D. ZUCCARINI discusses the plans for

an equestrian monument of Ercole I d'Este which was to have been erected in the Piazza Nova, Ferrara. A design for the monument, showing the equestrian statue surmounting two columns, is attributed by Alfonso Maresti to Giovanni Contrari. Documentary evidence exposes the impossibility of this attribution, and an examination of the drawing shows an identity of origin with the architectural designs of Ercole Grandi, court painter in Ferrara. It was to him that the duke confided the design of his monument and of S. Maria in Vado, as well as the more important pictorial works.

The Angels of Silvio Cosini in the Duomo of Pisa.—In *Boll. Arte*, XI, 1917, pp. 111-132 (2 pls.; 8 figs.), P. Bacci publishes documents which throw light upon the life and work of Silvio Cosini. Though the places and dates of his birth and death are still uncertain, much of his art activity may be followed.

The two angels bearing candelabra in the Duomo of Pisa (Fig. 5), here published for the first time, were begun in 1528 and finished in 1530. These splendid figures demonstrate the independence and originality of their author, whom Michelangelo commended in entrusting to him some decorative work in the Medici Chapel of S. Lorenzo.

The Tondos in the Court of the Palazzo Riccardi.—In *L'Arte*, XX, 1917, pp. 19-30 (17 figs.), A. FORATTI gives the results of his



FIGURE 5.—AN ANGEL BY SILVIO COSINI.

study of the eight tondos decorating the frieze of the court of the Medici palace, the Palazzo Riccardi in Florence. In his life of Donatello Vasari describes these marble tondos as copies of antique cameos and reverses of medals. And indeed most exact prototypes are found in collections of

antique gems, particularly in the museum of Naples. The authorship of the Riccardi medallions must be determined by study of their stylistic qualities. Some critics see in them the work of Donatello himself, others, without offering any specific names, assign the work to the school of that master. Venturi believes them to be the work of Bertaldo, and the present writer follows this critic's judgment in regard to three of the tondos. But the other five show the mechanically imitative characteristics of Maso di Bartolomeo, a minor collaborator of Donatello and Michelozzo.

Engravers of the First Half of the Seventeenth Century.—In *L'Arte*, XX, 1917, pp. 31–37 (6 figs.), F. HERMANIN discusses a group of engravers, centering about the Florentine engraver and architect, Giulio Parigi, of the first half of the seventeenth century. One of the important figures in the group is the French artist, Jacques Callot, who shows the influence of the Tuscan master not only in his ability to engrave, but in the whole spirit of his art. Callot was influenced also by Remigio Cantagallina, another pupil of Parigi, who was perhaps the first among Italian engravers to produce minute landscapes in which the natural forms and the figures are united into harmonious compositions and the light and shade are successfully handled. Callot had both French and Italian followers. Israël Silvestre, among the French, won special fame, while among the Italian, the Florentine Stefano della Bella, is most celebrated. He was a faithful but not servile follower of the French master, and he was the first in Italy to produce engravings in which the air and light are given the importance that is accorded them in painting. Ercole Bazicaluva, a follower of Cantagallina and his fellow-pupil under Parigi, is also important for his luminous treatment of atmosphere.

Notes on Italian Medals.—In *Burl. Mag.* XXXI, 1917, pp. 99–105 (2 pls.), five groups of medals are discussed by B. F. HILL. (1) Two medals with the portrait of Maria Poliziana are average specimens of the school of Niccolò Fiorentino and date from about 1494. A third is of less interest but worthy of note for the variety it presents in the design of its reverse. (2) Four anonymous Florentine portraits of varying degrees of excellence are attributed, one to Niccolò Fiorentino himself, and the others to his more or less immediate neighborhood. (3) Comparison with works by Maffeo Olivieri makes plausible the ascription to that artist of Marcus Curtius leaping into the fiery gulf, a cast from a reverse in Mr. Maurice Rosenheim's collection. (4) It is wholly upon the basis of style again that a portrait of Andrea Caraffa in the British Museum is attributed to Girolamo Santacroce. (5) A medal in the Goethe collection at Weimar, representing Gianfrancesco Gratt— and his wife Franceschina, is tentatively attributed to the Bolognese medallists of the transition between Francia and Zacchi. *Ibid.* XXXI, 1917, pp. 178–183 (pl.), the same writer describes the technique of the Renaissance medal. Since medals struck with engraved dies were uncommon before the seventeenth century, the process of casting is the one considered here. The material and methods used in building up the model and making the mould and the finished cast are described.

SPAIN

The Mendoza and the Renaissance.—In *B. Soc. Esp.* XXV, 1917, pp. 51–65, 114–121 (3 pls.), E. TORMO begins a study of the activity of the Mendoza

family in bringing the Italian Renaissance into Spain. A notable result of their devotion to the new movement is visible in the tomb of the second Cardinal Mendoza, D. Diego. This was commissioned by his brother, D. Íñigo, second Count of Tendille, and in place before 1509 in the Capilla de la Antigua of the Cathedral of Seville. It is attributed to Dominico Fancelli (died 1518) and is a typical example of an Italian tomb of the full-blown Renaissance. El Gran Tendilla also had things for himself as testify the well known medal of honor by Niccolò Fiorentino, dated 1486, and a sword solemnly presented by Pope Innocent VIII to him as defender of the faith in that same year. This family with its firm internal adhesion and its political and ecclesiastical connections with Italy brought a fruitful impetus to the Spanish Renaissance.

The Style of El Greco.—In *B. Soc. Esp.* XXV, 1917, pp. 17-21 (pl.), N. SENTENACH discusses, apropos of a St. John Evangelist in the collection of the Marquis of Cerralbo (Fig. 6), the peculiarities of El Greco's chiaroscuro, forms, lines, etc.

Velazquez — Mazo.—

After giving a brief résumé of the recent critical studies in Spanish art through which a number of works previously attributed to Velazquez have been reassigned to his pupil and close imi-

tator, MAZO, A. DE BERUETE Y MORET (*Gaz. B.-A.* XIII, 1917, pp. 236-252; pl.; 5 figs.) discusses two portraits of the Admiral Pulido Pareja which add much interest to the Velazquez-Mazo question. One of these, in the National Gallery, London, has been generally accepted as a genuine Velazquez. A few years ago de Beruete challenged the attribution, ascribing the work to Mazo. Now he brings forward a little known portrait of the Admiral in the collection of the Duke of Bedford, Woburn Abbey, a painting which proves to be an original Velazquez from which the National Gallery portrait was copied by Mazo.



FIGURE 6.—ST. JOHN BY EL GRECO.

FRANCE

Jean Hannecart, Painter to Charles the Bold.—In *Gaz. B.-A.* XIII, 1917, pp. 155-172 (pl.; 6 figs.), H. MARTIN publishes some illuminations by Jean Hannecart, three miniatures of a manuscript in the Bibliothèque de l'Arsenal, containing a moral treatise, entitled *Instruction d'un jeune prince pour se bien gouverner envers Dieu et le monde*. The work was done for Charles the Bold, and certain monograms connected with events in the duke's life fix the date of the commencement of the work between July, 1467 and July, 1468, and its completion after the later date. In his statement of the receipt of payment for the work the artist says that he has decorated two manuscripts with identical sets of miniatures. The Arsenal manuscript corresponds to his careful description, but the second example is unknown. (A manuscript in the Bibliothèque National is illustrated by miniatures copied in part from Hannecart's). The second and third miniatures in the Arsenal manuscript betray some collaboration of assistants, but the first, which represents the king of Norway on his death-bed ordering the author to compose the *Instruction d'un jeune prince*, may be taken as a fine example of Jean Hannecart's work. It justifies his place as favorite painter to Charles the Bold and his father, Philip the Good. He was not merely an illuminator. He was a painter and decorator on a larger scale, and in his modeling and drawing was superior to all illuminators of his day.

BELGIUM AND HOLLAND

The Road to Rome.—In the *Print Collector's Quarterly*, VII, 1917, pp. 333-360 (13 figs.), W. A. BRADLEY writes under the title, 'The Road to Rome,' on a number of etchings that illustrate the influence which the Roman journey of sixteenth and seventeenth century artists had on their works. The landscapes and ruins of Seghers, Rembrandt, Elsheimer, Uytenbroeck, Poelenberg, Claude, Both, and others, show what this pilgrimage meant to them.

Fructus Belli—Tapestries after Cartoons by Giulio Romano.—In *Les Arts*, No. 159, 1917, pp. 8-13 (4 pls.; 2 figs.), M. VAUCAIRE publishes a series of tapestries based on Giulio Romano's cartoons representing The Fruits of War. The eight tapestries, made in Brussels, were given to Mazarin by Don Luis de Haro in the name of the King of Spain at the conclusion of the Peace of the Pyrenees. Under Louis XIV direct copies in low warp were made from the tapestries belonging to Mazarin. These copies are now in the collection of the *Mobilier National* and are in very good condition. The Louvre has four cartoons by Giulio Romano, three of which served for the Fructus Belli tapestries. They were acquired by Louis XVI in 1786, coming through various hands from the pillage of the palace of the dukes of Mantua in 1630.

A Musical Party by Pieter de Hooch.—In *Art in America*, V, 1917, pp. 241-246 (pl.), M. W. BROCKWELL publishes 'A Musical Party by Pieter de Hooch,' lately acquired by Mr. J. N. Willys of Toledo. For over fifty years nothing seems to have been known of the painting. The first record of it is in 1862 in the *Catalogue of the Gallery of Pictures collected by Edmund Higginson of Saltmarshes* where a description of the picture is given. The painting is neither signed nor dated, but doubt of its authenticity is impossible. The approximate date assigned is 1667. Certain figures and accessory details which occur here are almost identical with those in other works by the master,

and his usual play of light and perfection of composition characterize this work. So masterfully is every line and mass placed that no detail could be omitted without detriment to the composition. Not an intellectual or moral, but a pictorial effect is the principal aim and achievement.

GERMANY

Holbein's Portrait of a Musician.—In *Art in America*, V, 1917, pp. 255-259 (pl.), A. POPE publishes Holbein's Portrait of a Musician, recently acquired by Mr. Henry Goldman of New York from the collection of Sir John Ramsden, Bt., of Bulstrode Parke, Buckinghamshire. The work has been given several earlier publications and discussions. The present writer rejects, without offering an alternative, the identifications of the sitter that have been suggested. The lustrous enamel surface is in splendid condition. The coloring is rather lighter and gayer than usual in Holbein's portraits of men, but it is distinctly his own; and the details are treated with his usual thoroughness but with due subordination. In characterization, design, and technical finish this portrait shows Holbein at his best, and is to be dated about 1532-1535. A discussion follows of Holbein's method of procedure in his work and of his position as the chief exponent of an international style of portrait painting in the early sixteenth century.

GREAT BRITAIN

A Sixteenth Century Inlaid Box.—In *Burl. Mag.* XXXI, 1917, p. 13 (pl.), H. CLIFFORD-SMITH publishes a small sixteenth century marquetry box belonging to Mr. G. P. Dudley Wallis. It is of a type of which there are a number of examples in early English furniture, inspired by Eastern designs. The inlay decoration consists of floral scrollwork and delicate floriated sprays springing from vases or baskets, beside which are perched small birds. The work is apparently that of either an Anglicized Spaniard or a talented craftsman working under Spanish influence.

"A Horselydown Wedding."—A brief study of the development of genre painting in the sixteenth century is made by F. M. KELLY in *Burl. Mag.* XXXI, 1917, pp. 89-91 (pl.) in his article on "A Horselydown Wedding" (property of the Marquis of Salisbury) painted by Joris Hoefnagel. This picture, once described for some inexplicable reason, as representing the marriage of Henry VIII and Anne Boleyn, then as Horselydown Fair, and now known as "A Marriage-Fête at Bermondsey," is one of the earliest examples of genre painting pure and simple, without the introduction of some traditional subject as a pretext. For its unaffected cheerfulness and its lively representation of an average English gathering of middle-class types of society it is probably unsurpassed.

UNITED STATES

The Holden Collection of Paintings.—In the Cleveland Museum of Art an important place is filled by the Liberty E. Holden collection of Italian paintings (*A. J. A.* XXI, 1917, p. 207). The Museum has published a special, illustrated catalogue of this collection prepared by Miss STELLA RUBINSTEIN, in which 43 paintings of the Italian Schools and a few by northern artists are carefully described. [*Catalogue of a Collection of Paintings, etc. presented by*

Mrs. Liberty E. Holden to the Cleveland Museum of Art. By Miss STELLA RUBINSTEIN. Cleveland, 1917, The Cleveland Museum of Art. 68 pp.; 19 figs. 8 vo.]

AMERICAN ARCHAEOLOGY

GENERAL AND MISCELLANEOUS

Archaeological Remains in Western Washington and Adjacent British Columbia.—In *Proceedings of the California Academy of Sciences*, Fourth Series, Vol. VII, No. 1, pp. 1-31 (6 pls.; 3 maps), ALBERT B. REAGAN describes archaeological remains in the Olympic Peninsula (the Quillayute region, the Hoh region, the Ozette-Makah region, the Strait of Fuca and Sound region), the Lummi-Nooksack region, and the adjacent part of British Columbia. Middens, burial mounds, and oven mounds are numerous. In the Quillayute, Hoh, and Lummi-Nooksack regions no traces of other races than the present inhabitants were found. In the others several races seem to have lived in succession. Few stone implements were found, and implements of other materials, except shell, have suffered greatly from the effects of time. Several Quillayute myths are given, and the history of the regions since their discovery by white men is briefly sketched.

The Cult of the Cross among the North American Indians.—In *R. Hist. Rel.* LXXIV, 1916, pp. 64-87 (7 figs.), P. SAINTYVES discusses the cult of the cross among the Mound Builders, the Gaspe Indians, the Dakotas, the Ojibwas, the Navajos, and the Indians of California. It was employed in certain rituals, was sometimes associated with totems such as the porcupine, eagle, dragonfly, etc. and was also regarded as an emblem capable of attracting cosmic forces.

The War-bundles of the Winnebago Indians.—In *Z. Ethn.* XLVI, 1914, pp. 404-420 (8 figs.), E. W. LENDERS narrates in full the myth of the sacred "war-club-bundle" of the Winnebago Indians of Nebraska, and describes the contents of three of these bundles. Fire-drills, knives, lance-points, drum-sticks, flutes, tobacco-pipes, eagle feathers, skins and tails of various animals were used in forming them, and such war-bundles were supposed to make their possessors invincible in war and successful in hunting.

The North American Collections of the Berlin Museum.—In *Z. Ethn.* XLVI, 1914, pp. 678-745 (12 figs.), W. KRICKEBERG gives an account of new accessions to the North American collections of the Royal Museum of Ethnology in Berlin, dwelling especially on wooden and wicker coats-of-mail used before the introduction of firearms by the Eskimos and North American Indians as protection against arrows and spears.

The Age of Man in South America.—In *Z. Ethn.* XLVI, 1914, pp. 249-266, H. VON IHERING from a purely geological and palaeontological point of view treats of the age of man in South America.

Lake Dwellings in Venezuela.—In *Z. Ethn.* XLVI, 1914, pp. 267-283 (5 figs.), A. JAHN describes lake dwellings in Venezuela (Little Venice) on the shores of Lake Maracaibo.

A Creation Myth of the Indians of Paraguay.—In *Z. Ethn.* XLVI, 1914, pp. 284-403 (14 figs.), CURT NIMUENDAJÚ UNKEL treats of the myth of the creation and destruction of the world as the basis of the religion of the Appocúva-Guaraní of Paraguay.